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Sir Theagaraya College Bulletin

AUG. & SEPT. 1955

SWEETNESS AND LIGHT

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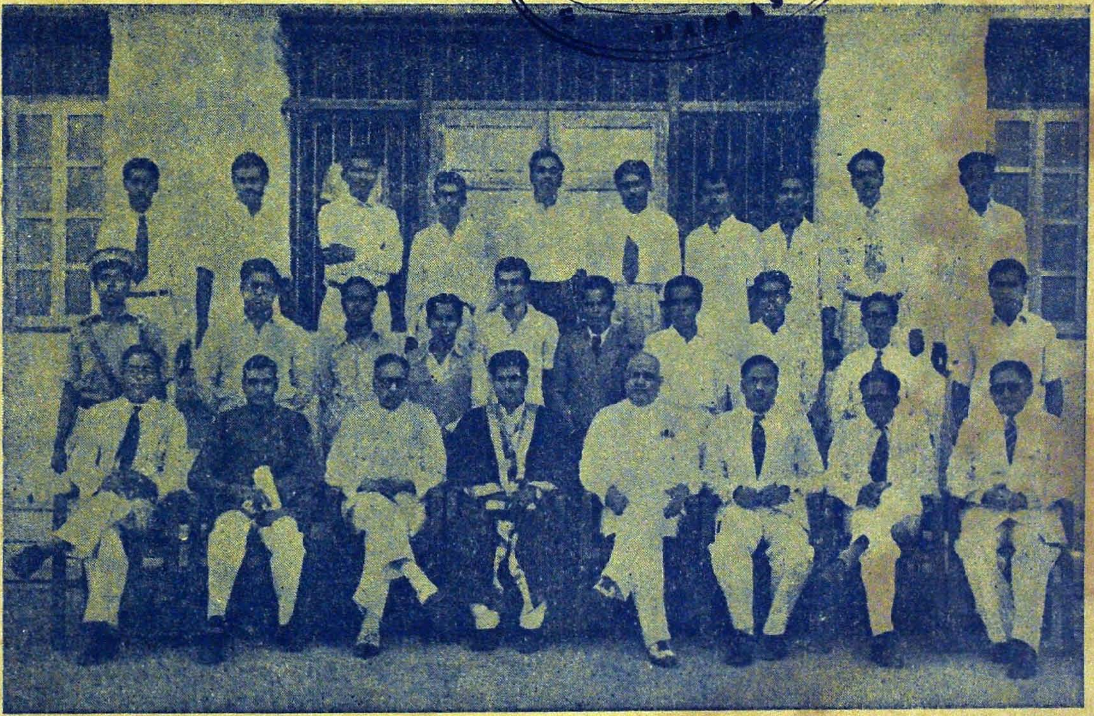
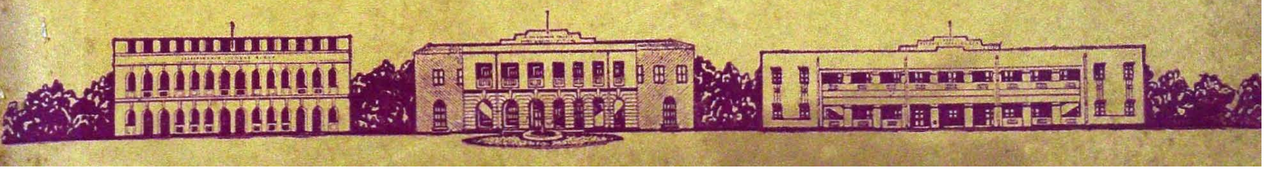


Hon. Dr. P. V. Cherian with the members of the College Parliament.



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Sir Theagaraya College

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College Parliament

With the further affiliation of the College in the degree courses, we felt the need for training the senior undergrads in the art of parliamentary government. So the Sir Theagaraya Parliament was inaugurated last year by no less a person than Sri A. Krishnaswamy, M.P., who comes from a distinguished family of legislators, who have left their mark even on the United Nations Organisation. It is but appropriate that we should name the Parliament after our great founder, Sir Pitty Theagaraya Chetty, who with his colleagues in the Justice Party successfully worked the Mont-Ford reforms and laid the foundations of popular representative Government in the state, a legacy that is now being enjoyed and enriched by the Congress party. Let it be remembered that we evince only an academic interest in political institutions and their working. And our College Parliament bids fair to be a very fine type of democratic institution, pursuing as it does the ideals for which the founder lived and died. It was our good fortune that the first session of our Parliament was observed by the Hon. Dr. P. V. Cherian, President, Madras Legislative Council. From his wholesome experience of this Council of elder statesmen, he was able to place before the members of our infant Parliament certain conventions and procedural matters, which are well worth adopting, if students should grow up to their full stature as statesmen of the future. It may be that ours is a mock Parliament, but the earnestness and thoroughness which characterised the student M. P.'s particularly on the treasury benches easily led us to the conclusion that our Parliament can help to turn out many a Sir Theagaraya, who would contribute to the building up of sound parliamentary traditions in our country, so that it would fall into step with Britain, the home of democratic faith and civil liberty, and at the same time reflect our national genius all the time.

We should not fail in this context to acknowledge the services of Sri T. Dhanakoti, Professor of History and his able colleague Mr. Balasundaram. It could be said without exaggeration that the Sir Theagaraya College Parliament emerged from the History Department full fledged and panoplied like Goddess Minerva from the forehead of Jove.

AT HOME AND ABROAD

(Sir Theagaraya College Parliament)

by

PROF. T. DHANAKOTY, M.A.,
Convener of the Parliament

AIM

Sir Theagaraya College Parliament was inaugurated by Dr. A. Krishnaswamy, M. P., on 21-7-'54. Our aim in starting the Parliament is to train our students in the art of parliamentary debate and familiarize them with the procedure of law-making. Parliamentary work admirably fits into the pattern of our extra-curricular activities. For it is an article of faith with us that we can mould our students into fine individuals and finished citizens only through extra-curricular activities. Further more the question of starting and maintaining a parliament of our own has acquired a note of urgency. With the attainment of independence it has become the sacred responsibility of collegiate institutions to foster in their alumni the habit of sober speech and inculcate in them parliamentary discipline. Our Parliament is named after Sir Pitty Theagaraya Chetty, one of the greatest patriots of our country. We in this College strive earnestly to give the best possible training to our students and send them forth as young Sir Theagarayas to serve our dear motherland.

CONSTITUTION

Representatives of the students, the Heads of Faculties of this College and Members of the Managing Committee of the College constitute the Parliament. Thus our Parliament is a judicious blend of courage and caution, enthusiasm and experience.

The strength of the Parliament is 125. The student representatives, 100 in number, are drawn from the various classes and groups of the College, greater weightage being given to the degree classes. Staff representatives and the members of the Managing Committe are 15 and 10 respectively.

The Principal of the College is the 'Head of the State'.

The party alignments in the Parliament are as follows.

* * * *

Hon'ble Sri N. Dakshinamurthy,
Speaker.

THE TREASURY BENCH

1. Hon'ble Sri V. Mahalingam
   —*Prime Minister, Minister for External Affairs and Leader of the House.*
2. Hon'ble Sri K. Kadirvelu
   —*Deputy Prime Minister and Minister for Home Affairs.*
3. Hon'ble Sri K. G. Ramachandran
   —*Minister for Finance.*
4. Hon'ble Sri N. Nagaraja Rao
   —*Minister for Industry and Commerce.*
5. Hon'ble Sri R. Selvadurai
   —*Minister for Defence.*
6. Hon'ble Sri P. Rajamanickam
   —*Minister for Education and Health.*
7. Hon'ble Sri C. V. Subba Rao
   —*Minister for Planning.*
8. Hon'ble Sri C. Narayana Choudary
   —*Minister for Transport and Communications.*
9. Hon'ble Sri A. Muthuswamy
   —*Minister for Food and Agriculture.*
10. Hon'ble Sri S. Jernes
    —*Minister for Information and Broadcasting.*

11. Hon'ble Sri V. Subbayyan
—Minister for Labour.

12. Hon'ble Sri R. S. Rajan
—Minister of Law.

Hon'ble Sri B. Bala Pullanna
—Whip of the Govt. Party.

* * * *

THE OPPOSITION BENCH

SOCIALISTS

1. Hon'ble Sri M. N. Nagaratnam
—*(Leader of the Opposition)*
2. Hon'ble Sri G. Lakshmanan
—*(Deputy Leader)*
3. Hon'ble Sri A. V. Ramanathan
—*(Whip)*

COMMUNISTS

1. Hon'ble Sri G. Rajamani
—*(Leader)*
2. Hon'ble Sri S. Thirumalaiswamy
—*(Deputy Leader)*
3. Hon'ble Sri V. Lokanathan
—*(Whip)*

DEMOCRATS

1. Hon'ble Sri D. Kasipathi Rao
—*(Leader)*
2. Hon'ble Sri T. N. Venkateswaran
—*(Deputy Leader)*
3. Hon'ble Sri T. S. Sivasubramanian
—*(Whip)*

PEOPLE'S PROGRESSIVE PARTY

1. Hon'ble Sri S. Varadarajulu
—*(Leader)*
2. Hon'ble Sri K. Gajendran
—*(Deputy Leader)*
3. Hon'ble R. Kamala Thiagarajan
—*(Whip)*

* * * *

The First Session :

The First Session of the Parliament was held on Thursday the 17th November, 1955 at 4-30 p.m., in the College Hall. Dr. P. V. Cherian, Chairman, Legislative Council, Madras, acted as the Observer. The session lasted 3 hours. The British House of Commons was the pattern we followed.

Resume of the proceedings of the First Session:

The session began at 4-30 p.m. Prof. T. Dhanakoty, Convener of the Parliament, welcomed the Observer and the other distinguished guests. Here are a few extracts from his speech : ...... "Our College is not a factory engaged in the manufacture of graduates ; it is a seed-bed from which dynamic citizens blossom out...........The art of parliamentary debate is a discipline by itself. But this capacity cannot be acquired overnight ; it must be assiduously cultivated. That is why we have started this Parliament. The late Lord Birkenhead approached the incomparable Disraeli for advice on the threshold of his political career. The great Dizzy told him : "If you can't be a statesman, at least be a gentleman." We in this college want our parliamentarians to blossom out into statesmen and gentlemen."

The next item of the proceedings in the programme was the swearing-in ceremony. The following oath was taken......"I......having been elected a member of Sir Theagaraya College Parliament do swear in the name of god / solemnly affirm that I will bear true faith and allegiance to our Constitution as by law established and that I will faithfully discharge the duty upon which I am about to enter."

The leaders of the various parties walked up to to the Speaker's dais by turns and took the oath not only on their behalf but also on behalf of the members of their parties. As the Speaker administered the oath to the leaders the followers of the respective parties stood in their seats.

PRESIDENT'S SPEECH

The Principal of the College then delivered the President's speech. Here are a few extracts from it.............." My Government shall make every endeavour to usher in as early as possible the Welfare State where there

shall be equal education and equal opportunity, equal rights and equal responsibilities, equal wealth and equal happiness...... ...The First Five Year Plan has proved beyond doubt the efficacy of planning and has taken the country far on the road to the goals we have set before ourselves. We can consolidate what we have achieved only when the Second Five Year Plan comes into operation..... Under the Second Five Year Plan our immediate task will be the introduction of compulsory education from the primary to the higher secondary stage. It is our belief which has been strengthened by the experiences of older democracies that compulsory universal education is the sovereign remedy for all social ills, and it must precede all other reforms............A comprehensive bill for Universal compulsory education, as envisaged in the Directive Principles of our Constitution, will soon be introduced........A basic education for the child, diversified courses of study for the adolescent youth and a balanced all-round higher education leading on to specialisation for the grown-up adult would form the new pattern of education.........It is of paramount importance to switch over here and now from a purely agricultural economy to an agricultural-cum-industrial economy, with increasing emphasis on the latter...........It shall be the aim of our new industrial policy to produce from a pin to an inter-planetary rocket-ship ....Cottage industries will be given a re-orientation and provided with fresh opportunities to expand in all directions. The un-economic policy ot encouraging the production of Khaddar, considered to be a cottage industry with its drain on the national exchequer, will be given up forth. with...........To provide the sinews for the scheme of rapid industrialisation, total prohibition will be abandoned at once and a new bill enforcing partial prohibition will be introduced, which, while removing the evils of drink, will not in any way diminish the national income...........While my Government will consider the Report of the States Reorganisation Commission dispassionately, it shall always be our concern to consult the people concerned before the boundaries of the newly projected states are finally drawn up ....The Report of the Official Language Commission is awaited. On this question my Government will keep in mind two important objectives, namely, that it shall foster the growth of the national language, preserve the unity of our country and at the same time promote the rich development of the regional languages...........Our country shall always be the bulwark of peace in the world Goa is a test case for us. While we advocate the Panchshila to the nations of the world they are naturally expecting us to apply that to the Portuguese, our near neighbours. We shall not fail in this test, for we are out to effect a change in the hearts of the peoples of the world as taught us by the Father of the Nation".

After delivering the speech the President left the House.

MOTION OF THANKS AND DEBATE ON IT

Honourable Sri K. Kadirvelu, Deputy Prime Minister and Minister for Home Affairs, moved the following motion.

"This House thanks the President for his Speech."........

........The real purpose of our Government as stated by the President is to adopt a balanced economy which will ultimately lead to a socialistic pattern of society. Rome was not built in a day. So also the sacialistic pattern of society cannot be brought into being within a short time........The gauntlet thrown by the Opposition is there. We will not hesitate to pick it up. But on this momentous occassion I will request the Leaders of the Opposition to co-operate with us in transforming the hopes and aspirations of our countrymen into vivid realities. I now request the House to pass the motion unanimously as such an action will be in tune with this happy and memorable occassion.

Honourable Sri M. N. Nagarathnam, Leader of the Opposition :—

I can extend only my qualified support to the President's speech. The educational

policy of the Government, as outlined in the President's speech is quite sound and it has my Party's support. ....Frankly, I am unable to understand the policy of limited prohibition. If the intention of the Government is to put an end to the evils of drink and at the same time to reduce the strain on the national revenue I can only remind them of the old adage, you can't eat the cake and have it too. I even venture to make the following suggestion. The Government may themselves open liquor shops. With the publicity resources at their disposal, they may advertise their wares much better and earn quite a lot, and thereby augment their revenue ....We cannot secure Goa by releasing white doves. Portugal understands only one argument, namely, the argument of force. Let the Government therefore use force and free our beloved brethren in Goa from the shackles of Portuguese imperialism. It is high time that we started offensive operations against the Portuguese. I ask (turning towards the Honourable Minister for Defence) Why has not the Honourable Minister for Defence started offensive operations against Goa? Honourable Sri R. Selvadurai, Minister for Defence:—Mr. Speaker Sir, I am the Minister for Defence and not for Offence. *(cheers)*

Honourable Sri C. V. Subba Rao, Minister for Planning:—

.........I had thought that fossils existed only in the biological world. I now find that fossils exist in the political world also. It amuses me to hear persons questioning the need for planning in the year of grace 1955. I know they are opposing planning for the sake of opposition. They will soon sing its praises. Planning is the keystone of our arch. That is the only 'open sesame' to an era of happiness and harmony, peace and prosperity.

Communist member Sri J. Prasanna Madhavan:—

.........I am afraid the Ministers themselves have no faith in the industrial programme chalked out by them. If they had had any faith they would not have appeared on the floor of this august House in mill garments. I am sorry to observe that they are paying only lip service to the handloom industry over which the President went into ecstasics in his speech. ....The attitude of the Government towards Goa is a very statesman-like one, and I warmly support it. ....The policy of partial prohibition is opposed to the Gandhian ideology and yet the Honourable Ministers claim to be the true followers of Mahatma Gandhi. Allegiance, indeed! .....

Honourable Sri P. Rajamanickam, Minister for Education and Health:—

..............I very strongly object to the insinuation of the Communist Member, Sri P. Madhavan. We, the members of the Nationalist party, are strong advocates of handloom products, both in word and deed. We are all dressed in handloom garments. If the Honourable Member has not observed this it is certainly not our fault. Instead of wasting his time over polemics on the floor of this House I suggest to him that he may go to the nearest optician without any further loss of time. *(cheers)*

Honourable Sri G. Rajamani, Leader of the Communist party:—

.........To conclude, the Govt's home policy is halting; its foreign policy is timid; its language policy is nebulous; about its industrial and educational policy, the less said the better. *(applause)* So, Mr. Speaker, Sir, we are unable to accord our wholehearted support to the President's speech.

Honourable Sri P. Balapullanna, Whip of the Governmtnt Party, in a persuassive speech in Hindi, asked the members of the Parliament to support the motion before the House.

Honourable Sri V. Lokanathan, Whip of the Communist Party.

.........In India we have our depressed classes. We have our depressed industries too and agriculture, unfortunately, is one of them. ....Poet Rabindranath says that the heaven of freedom is where education is free. It is very heartening to note that our

Government have decided to make education free in our country. ....As for prohibition I may say that the gentlemen of the ruling party want to kill the goose that lays the golden eggs. ....The Government want to produce from a pin to an interplanetary rocketship. This is a very ambitious programme indeed. If wishes were horses, beggars could become riders. (*Laughter*)......... The Government want to improve Hindi side by side with other regional languages. It is as certain as tomorrow's sun-rise that the improvement of the former could only be at the expense of the latter. Whoever can make omelettes without breaking eggs? Mr. Speaker, Sir, Is it right on the part of the Honourable the Premier to be sleeping when the House is being addressed? Honourable Sri V. Mahalingam:—Mr. Speaker, Sir, the Honourable Member of the Communist Party evidently cannot distinguish between repose and reflection. (*cheers*)

Honourable Sri K. G. Ramachandran, Minister for Finance, Honourable Sri A. V. Ramanathan, Whip of the Socialist Party, Honourable Sri D. Kasipathi Rao, Leader of the Democratic Party, Honourable Sri B. Raghunatha Rao, Member of the Democratic Party, Honourable Sri S. Jernes, Minister for Information and Broadcasting, Honourable Sri K. Natarajan and Sri V. R. Chitti Babu, Members of the Communist Party participated in the debate, some speaking for and some against the motion. Speeches were made in Tamil, Telugu and Kannada also.

Honourable Sri V. Mahalingam, Prime Minister:—

.........We are aware that our educational policy will impose a heavy strain on our finances. But we are determined to go ahead as we are convinced that educational advancement is a pre-requisite to national progress... ....Mahatma Gandhi, the Father of our Nation, was not only our liberator but also our prophet. He gave us new values, showed us new paths in all walks of national endeavour. Free India is heir to his traditions and teachings. The Mahatma had decided views on industrialisation. He hated it, he abhorred it. We respectfully differ from him in this respect. We believe in industrialisation but at the same time repudiate that type of industrialisation which sacrifices man at the altar of machine. We stand for industrialisation which has a human ethos about it. In short, it is industrialisation without tears ....Of course uneconomic khaddar production will go, lock, stock and barrel. The Opposition have twisted and taunted us for this. Khaddar was only a political weapon, and never a sound economic proposition. It was very useful to us in our fight against an alien imperialism. It helped us to stop the mills at Birmingham and Glasgow, Leeds an Manchester. With the termination of foreign rule the weapon has lost its potency. Continuance of the khaddar programme would mean only one thing, namely, stoppage of *our mills* at Ahmedabad and Bombay, Cawnpore and Delhi. Surely, this is not the intention of the gentlemen opposite. Again we have been derided for saying that we shall produce from a pin to an interplanetary rocket-ship. It has been called an ambitious programme. Mr. Speaker, Sir, we plead guilty to the charge. Ambition is the spur to all activity. What is an aspiration today is an achievement tomorrow. Those who have come to scoff will remain to pray.........Our critics demand total prohibition. Perhaps, they want to seize what we have discarded in order to improve their chances at the polls. We wish them good luck and god-speed. This reminds us of the mid-victorian Whig witticism; "The Tories have caught us bathing and walked away with our clothes.".........Our critics have gone to the extent of explaining to us the merits of linguistic states. We can hardly supress a smile for they are carrying coals to Newcastle. In our epoch-making struggle against British imperialism Gandhiji fully realised the advantages of the linguistic grouping of our territories That is why the Pradesh Congress Committees were formed on the linguistic basis. Further, Tagore's Jana Gana Mana which is our National Anthem is also cast into this linguistic mould. What

the Poet has approved and the Prophet has blessed cannot be wrong.........It has been said that we are throwing English overboard. If we did that it would be a crime of crimes. Though English will not have pride of place it will have an honourable place in our educational curriculum.........We can tackle the Portuguese within the twinkling of an eye but we must remember that we stand wedded to the policy of settling all disputes, national and international, by peaceful methods. The charges of delay and inactivity have been hurled at us. Delay ! yes, it is Fabian delay. Inactivity ! yes, too, it is masterly inactivity. We know our Goan policy will stand vindicated. He laughs best who laughs last. We are democrats, first and last. And so notwithstanding all that I have said this afternoon, I assure the Honourable Members on the opposition benches that we will give our very best consideration to the views they have expressed... .....

The Speaker put the motion to vote and declared it carried by an overwhelming majority. He then formally adjourned the Parliament.

Observer's Remarks:—

Dr. P. V. Cherian then made his observations on the conduct of the debate. He congratulated the members of the Parliament on their excellent performances and made a pointed reference to the decorum with which the proceedings were conducted. He was particularly gratified at the meticulous observance of the rules of parliamentary procedure. He was all praise for the able speech of the 'Prime Minister'. After making a few valuable suggestions, he wished the Sir Theagaraya College Parliament many years of useful activity.

VOTE OF THANKS

Professor M. Sreeramulu, Vice-principal of the College, proposed a hearty vote of thanks. He observed that the Students of the College adorned whatever they touched, be it curricular or extra-curricular.

THE HISTORICAL PLAY

'ANTONY AND CLEOPATRA' AND 'CYMBELINE'—A STUDY IN COMPARISON

by
M. K. S.

Shakespeare's plays are generally grouped as Historical plays, Romances, Pure Tragedies, Pure Comedies and Tragi-Comedies. This is only a broad classification and helps us very much in a comparative study of all the author's plays, and of his several plays with those of other dramatists who either went before him or came after him. One of the conclusions we arrive at after such a comparative study is that Shakespeare wrote intuitively satisfying in the first instance the prevailing mood of his theatre-audience and secondly, what was equally important, the inner impulses of his own soul. For example Shakespeare wrote his comedies and tragedies not only because his audiences received them with encore but also he was able to reflect in them either the bright side or the dark side of life as he saw it at the moment. For Shakespeare in the phrase of the poet Wordsworth saw life steadily and saw it whole. This is easily illustrated by saying that a Shakespearian comedy contains historical, romantic and even tragic elements though it is said to be a pure comedy at that. Likewise a pure Shakespearian tragedy is compounded of historical, romantic and also comic elements.

Keeping the above considerations in mind, we label a play of Shakespeare as historical for the simple reason that the dramatist plays up the historical interest in it. It is now common knowledge that Shakespeare ransacking history for dramatic material availed himself liberally of British, Roman, Greek and other sources. Perhaps the first two provided him the necessary inspiration to swell the rising tide of British nationalism on the one hand and on the other to focus attention on the superhuman achievements of a Caesar or Antony or Coriolanus, who was each a colossus among men. While Holinshed's *Chronicles* furnished the bare bones of his English history plays, Plutarch's *Parallel Lives* formed the essential texture of his Roman history plays. The two plays 'Antony and Cleopatra' and 'Cymbeline', which are under discussion now, can be traced back to these separate sources.

The question arises as to what extent the above plays are historical. No doubt they were written practically one after the other as internal evidence shows, yet they fall into two distinct categories. 'Antony and Cleopatra' may be grouped with the four great tragedies, while 'Cymbeline' hang together 'The Winter's Tale' and 'The Tempest'. The latter in fact are called dramatic romances. 'Antony and Cleopatra' may be styled as a romantic tragedy. Taking into account the fact that it is based on Roman history, it could be called a historical tragedy with no less propriety. There is however one thing in common between 'Antony and Cleopatra' and the dramatic romances namely that they were the products of Shakespeare's mind, at a time when it was emerging out of the travail and gloom of tragedy and passing into the sun-bathed realms of romance and reconcilation. Naturally romantic interest dominates the theme in each of the plays. "Antony and Cleopatra", in spite of its historicity, appeals only to the romantic heart or mind.

Let us now assess the historical value of 'Antony and Cleopatra'. The playwright has performed a *tour de force* in that he has covered a vast stretch of Roman history in the short space of five acts. Really a period of eleven years is covered, extending from

41 B.C. to 31 B.C. Within this span, Shakespeare picks and chooses the events, rearranges some but in the main focuses our attention more on the characters and less on the incidents. This is exactly his pre-occupation in the Roman History plays. Events mattered to him only in English History plays, say the deposition of a Richard II, or the Battle of Agincourt, for thereby he was enabled to rouse the English love of democracy or English patriotism to the highest pitch.

The play 'Antony and Cleopatra' deals with the lives of Antony and Cleopatra, the lovers, of course in their inter-relationship. And the course of their tragic love is dramatised with the help of Plutarch's account in his life of Marcus Antonius. Antony is shown in the evening of his life, his sun setting in a blaze of glory, to be matched only by the fierce splendour of Cleopatra's immolation. Shakespeare follows with impeccable fidelity the narrative of Plutarch as he had read it in Thomas North's translation.

When we turn to "Cymbeline", we enter a fictitious world of invention and make-believe. In 'Antony and Cleopatra' we breathe the atmosphere of ancient Rome or Egypt and we are introduced to true Roman or Egyptian personalities. In "Cymbeline" it is not so. Shakespeare makes use of what is called pseudo-historical material in this play. King Cymbeline is a legendary king, resembling King Lear in the tragedy of the same name. For a description of King Cymbeline's reign and the invasion of Britain by the Romans, the dramatist had certainly laid Holinshed's History of England and Scotland under contribution. According to Holinshed, Cunobelinus reigned over Britain. But the events referred to in Shakespeare's play happened in the reign of his successor.

In short Shakespeare gives only a historical colouring to the scenes in the play by placing them partly in Britain and partly in Rome, and also by his references to Julius Caesar and his invasions. So the play is far from being historical. For that matter no *dramatis persona* belongs to history either the King, or the Queen or the hero or the heroine. Shakespeare really presents a pastoral romance with a veneer of history. The pseudo-historical part has no intrinsic merit of its own as in "Antony and Cleopatra". For instance, the historic battle of Actium plays a decisive role in the lives of Antony and Cleopatra, the immortal lovers. On the contrary the corrupt court life of King Cymbeline, which culminates in a battle, only throws into relief the innate beauty and nobility of human behaviour in a natural environment.

To conclude, 'Antony and Cleopatra' is a historical play in the true sense of the word but "Cymbeline" is not. The greatest charm of the latter play is the character of Imogen, who plays a dual role in it. She is verily the Queen of Romance. As a wedded lady, her adventurous life evokes our admiration. As the sweet Fidele, she wins our unbounded love and affection. In 'Antony and Cleopatra', there is romance of another kind. It springs from a love that at once fires and sublimates the passions, and in the process invests the lovers with angelic strength.

"Stevenson as a Literary Artist"

by

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"The literary reputation of Robert Louis Stevenson" says Walter Raleigh, "is made of good stuff. His fame has spread, as lasting fame is wont to do, from the few to the many." At first Stevenson's essays and fanciful books of travel were treasured by a select company of admirers. However, after the publication of 'Treasure Island' and 'Dr. Jekyll and Mr. Hyde', Stevenson became a very popular author. In the words of Raleigh, 'Stevenson has made a brave beginning in that race against Time which all authors must lose.' It is not necessary for us to answer the question whether Stevenson's works will live. At best it is but an idle question. Stevenson himself was free from the vanity of fame. "The best artist" says Stevenson, "is not the man who fiixes his eye on posterity but the one who loves the practice of his art." Stevenson loved the practice of his art. In spite of ill health he did not give in. He tried his best to get back his health and he was always endeavouring to launch masterpieces. He died at the height of his power and his life went down 'foaming in full body over a precipice.'

"All art" says Raleigh "is play of a sort; the sport-impluse is deep at the root of the artist's power". The great writers of the past according to Raleigh make game of life. Every writer holds the mirror up to Nature so that for the first time she may see herself. Stevenson too had this sport-impluse. Som- of his works are no doubt light and fanciful. "The Wrong Box" for instance is an admirable farce. It is not grim and it is unshaken by the breath of reality. It is not work of this kind, however, which gains a place for a writer among the immortals. He must bring art into closer relation with life. He must check his rich fancy and he must write with a zest in life. From the first Stevenson took a delight in the earth and the earth-born. Even the long rows of identical brick houses in the suburbs of London set his pluses a-throbbing by their imaginative possibilities. So some of the scenes in his "New Arabian nights" are laid in the suburbs of London. In fact, as Stavenson had a live and searching imagination every work of human hands became vocal with possible associations.

Stevenson readily sympathised with all exhibitions of impulsive energy. His heart went out to a sailor. He described with generous enthusiasm the adventures of a Buccaneer. Again, a high and simple courage shines through all his writings. Ordinarily those who are hale sympathyse with those who are in pain. Stevenson has reversed this position. He did not ask others to lower their voices in his sick-room. On the other hand he raised his own voice so that he might make them feel at ease. Naturally his works are not darkened by the fact of death. Life is of value only because it can be spent. Stevenson felt that if a man treasured his life he would be robbed some day and cut the pitiable figure of one who had been saving candle-ends in a house that is on fire. So Stevenson loved lives of adventure and toil.

Stevenson devoted his whole life to the education of himself in the art of writing. He knew that it was very difficult for a writer to become a master of a fine English prose style. So he consciously cultivated the art of writing, imitating the prose writers of the seventeenth and early eighteenth centuries. Stevenson had a natural gift for writing. He had a fine sense of the sound, value, meaning and associations of individual words. Secondly he had a sense af hormony, proportion and effect in their combination. In the choice of epithets and names he seems to be

rather deliberate. In fact, sometimes he appears to be straining after effect. In some of his South-sea Island stories, we come across striking phrases that live on the lips of tramps and beach-combers. Again in some of his novels we meet with abrupt homely talk. This shows that Stevenson had a delicate ear and that he made use of vivid turns of speech in his novels and stories. Stevenson showed a remarkable mastery of syntax. In this respect he owed a great debt to the vigorous writers of English prose of the Augustan Age. Stevenson thus acquired an admirable instrument for the telling of stories. His books are full of brilliant talk. People, no doubt, do not talk like this in actual life. But it is pleasant to see thought and feeling dressed in the trim, bright, raiment that Stevenson devises for them.

The faculty of romance was the greatest of the gifts with which Stevenson was endowed. The highest achivement of romance according to Stevenson is 'the embodiment of character, thought or emotion in some act or attitude that shall be remarkably striking to the mind's eye.' Romance resides in a world of effects which are incapable of treatment by the drama and which are neglected entirely by the charecter-novel. Some of these appeal chiefly to the mind's eye. Others are of value chiefly as symbols. But for the most part the romantic kernel of a story makes its most irresistible appeal to the blood and to the superstitions of the heart. Stevenson's work is a gallery of romantic effects. Some of them are directly pictorial. For instance the duel between the two brothers of Ballantrae and the flight of Princess Seraphina have something of picture in them. But the cry of the parrot-" pieces of eight "- and the tapping of the stick of the blind pirate Pew as he draws near the inn-parlour in "Tresure Island" awaken echoes of fear in the heart of the reader.

In his search for the treasures of romance, Stevenson adventured freely enough into the realm of the supernatural. Some of his supernatural figures are no doubt rather grotesque. They work on the nerves and not on the heart. There are many such instances in "Dr. Jekyll and Mr. Hyde." But Stevenson knew that the super-natural must be rooted deeper in life if it should reach an imposing stature. He realised that the true ghost was the shadow of a man. Stevenson shows a sense of this in the exquisite idyll of "Will O' the Mill" and the grim history of "Markheim." In the former story Death arrives at Will's gate in a carriage. Will makes the aquaintance of his physician and friend and goes at last upon his travels. In the other story Markheim meets with his own double in the house of the dealer in curiosities, whom he has murdered. This double is a clear-eyed critic of the murderer and lays lore before him his motives and history. At the close of that wonderful conversation Markheim gives himself into the hands of the police.

Stevenson's genius was doubly rich in the spirit of romance and in a wise and beautiful morality. Barring his two short stories mentioned above, his tales are not proper vehicles of his morality. Only his essays contain the gist of his reflective wisdom. However, in all his romances there are gleams of subtle reflection upon life. For instance the spiritual visitant in 'Markheim' says that all sins are murder even as all life is war. In his essays Stevenson reveals his noble conception of life. He took a noble view of the profession of letters and he advised only those who had a sense of calling to take to writing. He thought that every slovenly act was an act of theft and he tried his best to repay his debt to society.

There is a wealth of charactarizatin in his novels and short stories. He has attempted to depict a vast variety of characters. But the number of life-like portraits is very small indeed. Most of stevenson's works of fiction are romances. In the golden glow of romance character is apt to be idealised. So Stevenson sketches characters seen at particular angles. Stevenson loved heroic vice only less than he loved heroic virtue. So

he was ready to idealise his villains. Israel Hands and Long John Silver are villains of this type. They led lives of whole-hearted crime.

Stevenson shows himself as a clear-eyed critic of human life in his essays. He has an unerring instinct for realities. Some of his essays like "Old Mortality" have a strange pathos, for they reveal his sense of the realities of life and death. Lastly, Stevenson practised the delicate task of self-revelation and self-deliniation in his writings. He was able to talk about himself with ease without any shadow of hypocrisy. There is no posing in his works and a critic of Stevenson's works can pass from the the writer to the man with perfect trust. "Stevenson shares with Goldsmith" says Raleigh, "the happy privilege of making lovers among his readers."

TOLSTOY AS A MORALIST

by

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Self Reformation :

The life of Tolstoy was one long tale of error, remorse, intense self searching and self purification. It is true that he got into bad ways even from a very early age ; but the seeds of greatness were evident in him even as a very young boy. Even before he was six years old, he began to dream of a world in which love and brotherhood would be the basis of life. He was unusually tender-hearted and sensitive. Because of these noble qualities, he gradually reformed his ways and developed in himself an abiding faith in a moral life.

Moral Laws :

As a result of long inner struggle and reflection Tolstoy discovered the truth that 'the kingdom of God, as a state upon earth, can be established when the majority of men act unfailingly in accordance with the moral laws'. These moral laws, he maintained, were those that Christ himself taught. For this reason he condemned contemporary science and the Organised Church ; he felt that science rejected the laws of Christ and that the Organised Church perverted them.

Break with Church :

With this outlook on life, a break with the established church was inevitable ; he was excommunicated. But what he believed he believed strongly and sincerely. The irony of it was that none believed in religion more than Tolstoy himself. But he disliked show.

He said that "a man's convictions are not those that he parades but those that he has wrested from the experience of life". He added "above all with me it is life that awakens religion, and not religion that moulds life". In other words to him there was no greater religion than Truth and no greater Truth than a moral life.

Love :

The essence of this moral life, Tolstoy declared, was love. He considered that the emotion of love "alone is capable of solving all the apparent contradictions of life, and affording man the complete happiness towards which he continually blindly strives". From his very early life he was highly responsive to kindness and affection. He had a rare affection even for animals. It is this selfless love that Tolstoy illustrates in his short story *What Men Live By*. He portrays the truth 'If a man say, I love God, and hateth his brother, he is a liar ; for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen ?'. The way in which this love manifests itself, observes Tolstoy, is in conscious service to humanity. It was for this reason that he considered it a pleasure to serve the peasants and their children. In his *On Life*, he explains that what is commonly called love is just a preference for certain individuals over others. If this sentiment contains in it an element of selflessness it will develop into real love. On the other hand if it is marked by selfishness, it will result only in evil.

Non-resistance to evil :

In order to develop in this self love, one must follow the principle of non-resistance to evil. This is another truth expressed in Tolstoy's works. He found that the world was full of suffering and most of it was due to violence. Non-resistance to evil, he wrote in his diary "is the sole remedy against evil which like a rubber ball thrown against a wall, can only continue when confronted by resistance, and requires a medium that will absorb its elasticity". This moral that evil cannot be resisted by violence but only by

forgiveness is very well illustrated in his story, *A Spark Neglected Burns the House.*

Modern corruption :

Tolstoy considered that certain modern social tendencies affected the moral progress of man. In the story *Ivan the Fool*, he attacks militarism and commercialism. *In How Much Land does a Man Need*, he condemns human greed for material acquisition. Again in *A grain as Big as a Hen's Egg*, he deplores that "men have ceased to live by their own labour and have taken to depending on the labour of others". In short he shows that men have ceased to "live according to God's law".

Simple, life :

A life of simplicity and honest labour was the one which Tolstoy emphasise repeatedly. He loved the life of the peasants and ever liked to live among them. He gave up hunting and shooting and embraced a life of manual labour; he carried water from the well and even learned to make boots.

Art and Morality :

According to Tolstoy even art should be based on morality. In *What is Art?* he argues that no art can be built on an abstract theory of aesthetics; it should be based on its relation to living people and the essential principle of their existence. His *God Sees the Truth, But Waits* represents religious art and *A Prisoner in the Caucasus* is an example of universal art. The first illustrates forgiveness of injuries. The second presents in an artistic form the very common feelings of man such as endurance, courage and pity.

Practical Moralist :

But the most admirable aspect of this man is that, as a moralist, he was not a mere theorist; he practised the principles he taught. Referring to the difficulty of practice, he wrote in his diary, "it is easier to write ten volumes of philosophy than to put a single precept into practice". Nevertheless he practised what he preached; no wonder villagers in their thousands followed his coffin, carrying a banner which bore the words 'Leo Nikolaevich, the memory of your goodness will never be forgotten amongst us orphaned peasants'.

Thomas Hardy as a Tragic Artist

by
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Critic of Life:

The age in which Hardy lived was an age of science. There was then a sudden increase in man's knowledge of the material universe. In such a context naturally human nature by itself was of little importance. But Thomas Hardy, as an artist, took a keen interest in the study of human life and its relation to the Universe. As one aware of "the plethoric growth of knowledge simultaneously with the stunting of wisdom", he presented a criticism of life as he found it.

Tragedy of Life:

Hardy believed that man's life was essentially tragic. He found that human existence was an endless conflict between man and a hostile Universe. Man was helpless before such an overwhelming force. It is significant that *Tess of the D' Urbervilles* should conclude with the remark that "justice was done and the President of the Immortals had ended his sport with Tess". In this respect Hardy's conception should be compared with the Greek ideal of tragedy. The Greek writer was also a fatalist; he believed in the will of the Gods who were hostile to man.

Defective Universe:

Hardy thus considered that there was something amiss in the laws governing human life. Whatever the power that governed it, it did not carry through 'to their logical conclusion the processes which It had initiated'. There was therefore a disproportion between human aspirations and their fulfilment. Clym thought that "he had been ill-used by fortune, so far as to say that to be born is a palpable dilemma, and that instead of men aiming to advance in life with glory they should calculate how to retreat out of it without shame". Then again there is the hint that the power which made the Universe may be of a "lower moral quality" than our own. In other words, as Hardy puts it, "this planet does not supply the materials for happiness to higher existences."

Character:

It would be wrong however to suppose that man was a mere tool in the hands of this unseen and remorseless power; that he made no contribution at all towards his own final overthrow. Hardy was realist enough to observe that while the Gods themselves were remorseless, man too had his own weakness. Hardy's greatest characters, Tess, Henchard, Bathsheba, Eustacia, and Jude are victims of some fine excess in their respective natural qualities. This excess may not be a crime or a sin. But indeed it is a folly or an error of judgment which in no small measure contributes to their final disaster. Henchard's sale of his wife, J ude's unwise marriage to Arabella, Clym's silly infatuation for Enstacia are all actions which put them at the mercy of society. In such cases the tragedy becomes more poignant. If an exclusively irresistible force overthrows man, it becomes a mechanical process. On the other hand if the wicked man is punished for his wickedness, it is reduced to mere poetic justice. The essence of tragedy is that a potentially noble character is overthrown by some unguarded frailty. This happens in the tragedies of Hardy.

Love:

This defect of character found in Hardy's creations, relates mainly to the "love-world". We have therefore to examine Hardy's treatment of love. He held that love was "the crucial ground where men and women stake everything". We find that his characters are engaged in a moral conflict with the powers of destiny as revealed in their "love-world". These youngmen and women reject the normal

pattern of life and struggle to attain a new form of existence. Marriage as a social contract is, in the words of Sue, "a hopelessly vulgar institution". The very names of the heroines—Bathsheba, Eustacia, Elfride etc. sound more as those of sweethearts than of homemakers. Like Henchard they raise their eyes too high and their reward is despair and damnation. "Perhaps I spoilt", uttered Jude, "one of the highest and purest loves that ever existed between man and woman". In these cases, the error results in a surrender to impulse which inevitably produces unhappiness and tragedy. The truth is that these lovers seek an ideal world of their own and they fail. In other words in this tragic drama of love is represented the sharp conflict between the real and the ideal; and it is the irony of life that tragedy is always the result of this conflict.

The Chorus :

The peasants of Hardy serve as a chorus to the tragedy; but for them the tragic drama is likely to become a vision. In their company the activities of the heroes and heroines are rendered realistic and earthy. Here again there is a parallel between Hardy and the ancient Greek dramatists. The mere presence of Joseph Poorgrass or Granfer Cantle spreads an air of reality. These rustics represent the normal level of life in Hardy's tragedies. They accept life as it is and are never deceived by ideals as the heroes and heroines are deceived. These rustics know well that the "Lord only concerns himself with born gentlemen" and that humble folk would do well "to keep out of the way of the Lord, for he is the lighter up of strange fiery lanterns, the bringer of famine and tumult". The value of the principal characters is thus enhanced by being set in this most realistic and "earthiest" company.

Nature :

An artist prepares a suitable background in order to increase the effect of his picture. Hardy's background for his tragic picture is nature. The streets of Casterbridge and the waste of Egdon are charged with an intensity and "tragical possibilities". In fact Hardy looked upon Nature as hostile to civilisation. This is no where better represented than in the "untameable and Ishmaelitish" Egdon Heath.

Tragic, not pessimistic :

Well would Hardy say,

"As flies to wanton boys,
are we to the gods,
They kill us for their sport".

He saw humanity suffering and man breaking under the strain of his "plight of being alive". He showed man as a victim of ironic and malicious forces. But this is not the whole of life and Hardy failed to see it in all its aspects. Hardy is therefore criticised as a pessimist. But the truth is not this. In fact he himself resented this accusation of his critics. Actually he was intoxicated, as Webster was, with the poetry of human tragedy. He was not an impartial observer of human nature. But he was an interpreter or a critic of life who revealed the pettiness, the defeats, the misery and tragedy of man's lot. Thus Hardy interpreted the tragic side of life. But it is not right to call him a pessimist on that account.

Style :

"The whole secret of a living style", said Hardy, "and the difference between it and a dead style, lies in not having too much style". He believed in plain and straight-forward expression. His single sentences are sometimes stiff and clumsy. But he gathers force slowly through the length of a paragraph. He is at his best when he describes impressive landscapes, significant incidents and moods. As a tragic artist, if he was poetic in his thought, he was poetic in his expression too.

JANE AUSTEN - An Appreciation

by

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Several novels might have impressed you for several reasons but none so completely as the novels of Jane Austen. Reading her novels is watching a family living, a family with its parents and children, their mutual relations and social attachments. In their company you feel quite at home, for that is essentially how you live too. Nothing has to be taken for granted, no adapting of your imagination is necessary to understand them. As they are people getting along so like you, you become curious to know their affairs, their accidental differences from you, their habits, behaviours, idiosyncrasies to the same measure as you are curious to know how things are with your next-door neighbours. It is this common inquisitiveness that probably Jane Austen relied on to make her domestic stories interesting.

It is not enough if you know what sort of people they are and how they are living. You must know too, how they are faring in society, for a family that has beautiful girls of marriageable age, must have the foresight to initiate them in time into society. That is a great occasion with Jane Austen's girls, and from that time onwards the parents mind their business while the daughters, no more fancy-free, make themselves familiar at balls, social gatherings and holiday resorts, intuitively know their men, vex them for some time by tantalizing tactics to know what stuff they are made of before they fully surrender. The tension is brought about by an arch reserve or rigidity the heroines assume which, much to their own dismay, their lovers take for a lack of ardour and rupture results. But they part to meet again in fuller understanding, maturer love and greater sense. A girl's entry into society, her getting to like and love a man and the misunderstanding that delays their union are mere occasions for Jane Austen to portray a way of life. Her plots therefore always tend to be naive and seen to exist only to keep up the interest of the readers.

Jane Austen's art is discipline itself. Though telling a story is not her chief concern her stories reveal a meticulous care for technique, a compactness, a unity that gives no room for superfluity or digression. They give the impression of being standardized, the parts fitting in so closely with each other that the stories unfold themselves smoothly in logical sequence, one circumstance leading inevitably to another. As social manners, modes of thought and proprieties are not described directly, but through the behaviour and conversations of characters, they only help to add to the tempo of the stories. The climax is never marked off by any exceptional happening. It is the gradual development of a tension in the minds of the readers, on their coming into a closer identity with the lovers.

This nicety about technique is due to Jane Austen's classical temperament. She was one of those artists who tempered their sentiments with reason, in an age that played upon the emotional impressibility of man and worked up his imagination into a false mood of Joy or pain, or sometimes into a morbid mood of terror, as though Art were an experience by itself far removed from the realities of life. To Jane Austen Art is a representation of life, representation rather of a select aspect of it, emotionally and materially true. She does not want to escape from the factual world, whatever its vexations, into that self-deceiving world of imagination. She would make the best of what life could afford her. Her realism is the direct result of a robust faith in life and in its eternal charm for those who have eyes to see and hearts to feel. With child-like simplicity she loves the familiar rather than the strange, the comprehensible rather than

the visionary, and "Northanger Abbey" implies a summary rejection of what her temperament could never accommodate. Her early novels reveal a completely self-possessed art, particularly "Pride and Prejudice," where emotion and reason, do not even unconsciously encroach on each other. With the mellowing of age this perfect poise is slightly disturbed, but only to bring a humanity, a depth of feeling and a moral tone into her work. In "Mansfield" Park, "Emma" and "Persuasion" she is no more the mere interested on looker; she has developed a tender intimacy with her charcters as though she has learnt that a life of heart-aches has to be lived by mutual sympathy. In these three novels the youthful gaiety and vivacity, so characteristic of her, subside into far off echoes, and the currents run deep and serene. This disposition is not to be taken for a growing scepticism in her attitude to life. It signifies on the other hand a better understanding of it. It is only sobriety born of a clearer vision of life that seems to tell her: if there is reason for great amusement in life, there is reason for much thought too. But her native vivacity shorn of its exuberance continues to the very end, giving her that sense of humour in her study of men and things.

Jane Austen does not create comical characters as such. Comedy is pervasive in her novels as in life. While the hero and the heroine are not made to speak or act in a way that is derogatory to their dignity, most of the other characters sometime or other are placed in a comical situation. The little absurdities in people that have caught her mind in her observation of human behaviour, are developed with greater relative emphasis in her characters. Those oddities being but integral traits of personalities do not petrify characters into types. Generally speaking, they are good, lovable and decent people, but led into ridiculous positions by some inherent quaintness in their make-up. You do not feel like laughing at them sarcastically because you have often found yourself in similar predicaments. Circumstances might throw anybody into a comical situation for life makes no discrimination. It is all a warmth of feeling towards her characters which allows her to laugh with affectionate tolerance at their absurdities.

Jane Austen introduces her main characters usually in their individual temperamental attitude, and works them up to their proper stature. That is, almost always she impresses us first with an unsmiling reserve in the hero, a care-free liveliness in the heroine and an air of gentlemanliness in the bad man, before getting about working on them. Her studies of women show greater thoroughness and finish than those of men. Her heroes hardly ever develop into clear-cut personalities, into men in the flesh with their distinctive traits and abilities and their masculine initiative to get their way. They remain in the background, cold, aloof, more spoken to than speaking—allegorical presences of silent passion. They get their identity not out of their normal and physical natures, but from what the heroines choose to make of them in their love. Outside the context of love therefore they have only their names, no existence. Into her delineation of women it is that Jane Austen brings a subtle understanding and an instinctive awareness. Her heroines do not become vague, evasive figures representing certain moods and emotions but are life-like young girls full of vigour, impulsive, very sociable, talking and laughing a lot, mixing freely with men but choosing their men most sedately, never fussy when crossed in love—the very enbodiment of sensible woman-hood. Their joviality enlivens the atmosphere wherever they go, moulds the character of their love fills the whole novel with a sunniness which even the tragic circumstances of their love do not disturb. They are by nature simple and open-hearted, but in their girlish playfulness when they try to be tauntingly reserved towards their lovers, they are misunderstood and left alone. The fault is not theirs but of their lovers, whose

rigidity never allows them to know the feminine ways. If in their prosperity they show a healthy light-heartedness, in their misfortune they maintain an equally healthy composure, a spirit of acceptance, a tender constancy in love, so that when reconciliation comes at last their love is found to be patiently waiting. Austen puts her whole genius into the making of her heroines. That is why they look so true to life. Her other girls share the heroines' great delight in life, but lacking their culture and refinement they do not attaiu any moral stature. Some of them jndiciously marry the proper men and settle down to a quiet, contented family life. Some whose beauty is their fortune think life is all love-making and marriage an end in itself. Some in their wantonness of youth accomplish a runaway marriage with some shady youngster, scandalizing themselves and their relations. It is great fun watching these girls set about finding husbands, and it is a regular feature of Jane Austen's novels that different types of love, common-place and grotesque, are placed side by side with the central, chastened love as if for comparison and contrast. While the exterual comedy of marriage delighted her greatly, she had a partiality bordering on reverence for a union brought about by a love severely tested by time.

Hope never dies in Jane Austen's old men. They are the very image of beaming serenity, dismissing as flea-bite even a calamity like the fall of a daughter. The peevish housewives may keep complaining of their omissions and commissions, but their goodnatured smile is disarming, is more than an answer, more than a victory. Out of doors, hunting, fishing or walking they gain almost a childish exuberance of spirit which subsides into mere affability in the pestering atmosphere at home. Though you are likely to take them at first to be a little queer, once you know them better you approve of their way of life as a saner way than yours, never moved overmuch by good or bad, bothering little about the petty punitilios of society, minding not what other people think of them. The least interfering of fathers, they leave their daughters to their own discretion in their social intercourse, and if it could be said that some of them go to the bad because of this leniency, it could be said too that they would have been worse but for that.

You meet only bad men in Jane Austen's novels, not villains. The sensationalism of machination and villainy would go well with the spirit of her age, but it would suit neither her temperament nor the homely, holiday atmosphere of her novels. Her bad men are bad being ungratefully dishonest to the hero or in trying to thwart his love. As they are introduced with no other purpose than to throw more light on the character of the hero himself no direct attempt is made to develop their character. Their actions and what little other characters say of them, are the only criterion you have to judge them by.

Characterization is Jane Austen's strong point. So truthfully does she represent the minds of men and women against the background of society, that whatever accidental differences you may have from them, however much you may be divided from then by time and space, you are struck by their essential likeness to you. Though her heroes tend to be weak and shadowy, she has perfect mastery over characterization and depiction of social manners which sometimes even subdue the story-interest of her novels. That is why some people who evaluate novels by their power to rouse the emotions find Jane Austen rather flat. But to appreciate any novelist properly, you have to get to the temperamental angle from which they watched life. The more easily you can adjust yourself to their standpoint, the fuller is your appreciation of them. Jane Austen does not feel the need to escape from the factual world as other novelists of

her times do, by going back to the past or by an intense exaltation of mood, for if realities are hard they have for her their unique beauty too which is worthy of cherishment. The real power of her novels lies in the moral force with which the pleasant and unpleasant realities of the social behaviour of man are presented. She accepts facts without morbidity, without cynicism, without dissatisfaction and infuses the same spirit into her readers. Novels such as hers, are novels of all times, for they deal with whatever is permanent in man.

Humour and Pathos in the stories of Tagore

by

G. Krishnan, M.A.

Tagore is a born story-teller. The environment in which the stories are written and the surroundings that are described are essentially Indian. The associations are not strange to Indian ears and the sentiments and characters are not unknown. In the stories of Tagore there is a liberal blending of humour and pathos. With a keen eye for details combined with his fine craft Tagore creates moving situations and pathetic moods and succeeds in taking us to the brink of tragedy. At the same time the tragic effect is brought out not at the expense of other emotions. He traverses a vast field and his humour ranges widely from the innocent pranks of a child to the subtle satire of a man of the world.

Illustrating from this writings, we are at first arrested by the happy mixture of humour and pathos in his "Cabuliwallah". Rahman is a formidable looking fruit-seller from the frontier and the deep love he bears towards a tiny Bengali girl, Mini, is an emotional necessity for both of them despite the great disparity that exists between the two-in age, religion, language, social status and customs. To all outward appearances Rahman is an uncultured boor of the mountains. But that he is essentially human is illustrated by his love for his own daughter (the imprint of whose palm he always carries with him) and his parental yearning to see her. There is plenty of humour in the first part of the story—Mini's childish pranks and her innocent fun at the rugged man are instances in point. At the same time one cannot lose sight of the element of pathos in the later part of the story. The Cabuliwallah's arrest and subsequently his visit to the house of Mini after many years on the day of her wedding have real touches of sadness in them.

'Subha', a story that is purely human, has a ring of tragic intensity. This unfortunate girl, neglected by the society and even by her own parents, is thrown into the broad currents of a heartless humanity just like a shattered wreck. She suffers not for her own fault. As we watch her trying to seek solace in the elemental things, we curse the folly of a convention-ridden social order. In the "*Home-Coming*" after narrating the miserable life of Phatik Chakravarthy, the author ends the story in a pathetic crescendo, "Mother, the holidays have come". Throughout this story —in the wretchedness of Phatik in his own village, in the added misery in his new home at Calcutta, in the horrid treatment meted out to him by everyone—there is an undercurrent of pathos.

Again, Ratan roaming about the post-office with tears in her eyes thinking of her dear Dada's probable return and the dog in the "*Castaway*" whining for Nilakanta along the river bank heighten the tragic tension. So also there is a touch of tragedy in the story of Raicharan. The death of the little child is the most touching event. But the manner in which Tagore portrays the efforts of Raicharan to bring up his own child foregoing his own comforts is extremely moving. Equally pathetic is the portraiture of Haralal in "*Master Mashai*". The driver shakes Haralal but never receives any answer from him. As we read the last sentence of the story we are tempted to ask "Oh God! Is there no justice to avenge the moral wrong?" Tagore successfully relieves the tragic tension by bringing Nature in harmony with human emotions. In the 'Postmaster' and in 'Subha' these touches are cleverly introduced.

Humour is found liberally scattered in many of his stories. Mini's pranks, Nilakanta's

childish fun and the delightful situation in "Once there was a king" afford good illustrations.

Subtle satire and fine irony are found in plenty in "Subha" and "The Babus of Nayanjore". Pratap is a social reformer in his own way. He condemns with forceful irony the parents of Subha who care more for the preservation of their caste than the happiness of their own child.

Kailas Babu's portrayal is a fine piece of satiric achievement. The old man vainly parades his family pride which has already become extinct. He offe s costly cigars and Barmecide feasts when his very existence is precarious. His character is truly drawn to expose his vanity. This chastening of morals with ridicule has its desired effect. Kailas Babu admits his poverty in the end.

In short Tagore's stories are both entertaining and instructive. He gives us plenty of laughing gas. At the same time he brings us face to face with the stark realities of life

MICAWBER - A Character Study

by

G. KRISHNAN M.A.

It was the peculiar genius of Dickens to take his materials from the very dust-heap of London life and to describe them truthfully and with intimate touches. He was all the time seeing and studying his countrymen in that old England. From the crowded streets of the great city he picked up quaint characters, ragged eccentries, rascals, city humbugs as well as innocent and amiable women and children and immortalised them in his novels. Micawber in "David Copperfield" belonged to such a group.

The name of Micawber will live as long as English literature lasts. This happy-go-lucky optimist hoping that 'something would turn up' will hold a permanent place in the long portrait gallery of English fiction. Nevertheless this figure is an object lesson to those who pin their faith too much in hope.

Endowed with a keen intellect as could be judged from the words of wisdom that fell from the mouth of this man off and on, Micawber was the most unsuccessful man in the material world. In spite of the severe setbacks in life, he was able to preserve his cheerful temper and his honest nature. This quality coupled with his child-like spirit and innocence endeared him to many of his friends. Above all Micawber was fortunate in possessing a partner who perfectly understood him and made his otherwise miserable life endurable.

Micawber's life in England was full of difficulties. A rolling stone that he was he tasted every bit of life-first in the Marines, then as a commercial traveller and all with but little success. Pressed by creditors on the one hand and without proper means of supporting his family, Micawber was constrained to take in David as a lodger and it was not without sacrificing her pride and vanity that Mrs. Micawber conceded to this suggestion of Mr. Murdstone.

Micawber's relationship with David during this period brought about the former's qualities more prominently. He had occasional fits of pessimism whenever creditors harassed him. But he would resume his former state of happiness the next moment singing a tune with child-like innocence. Only this cheery optimism sustained him in his depth of dejection. It was this same spirit that enabled him to take a sunny view of human life when he was lodged inside the King's Bench Prison.

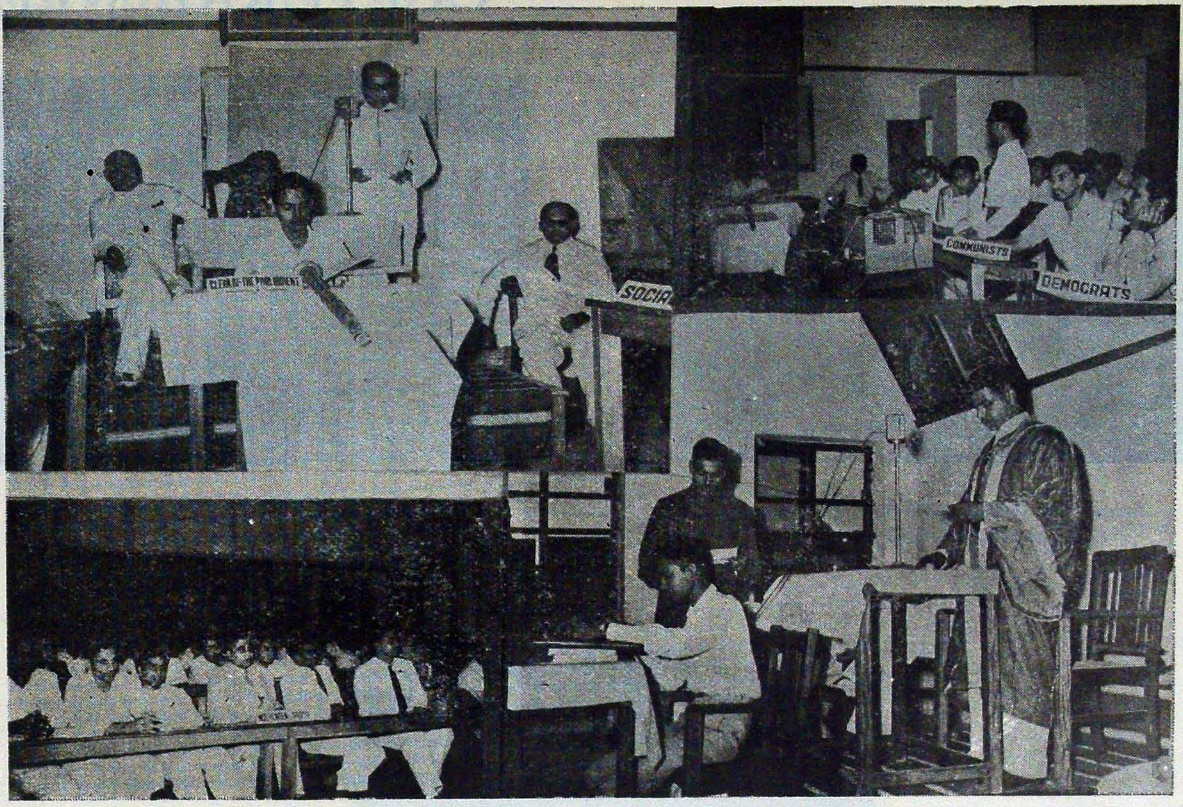
Even after his release from prison he had a never-failing conviction and hope that fortune would smile on him. Mr. Micawber was also over-confident that her relatives would exercise their influence to get a decent footing for her husband in the Customs Department. But contrary to their expectations, the reception they had was positively cold and the family was forced to borrow money and return to London. But as fortune would have it Micawber accidentally met David at Canterbury at the House of Uriah Heep and got introduced to him. This meeting angured well for Micawber who took up employment under Messrs. Wickfield and Heep later.

Micawber was a straight-forward and honest man and never surrendered his principles despite severe drubbings in life. It was this sense of honesty and fairplay that was responsible for Micawber exposing Uriah Heep who tried to humiliate his former employer and present partner Mr. Wickfield to gain control over Miss Wickfield.

The exposure of Uriah Heep was a singular achievement in the otherwise chequered career

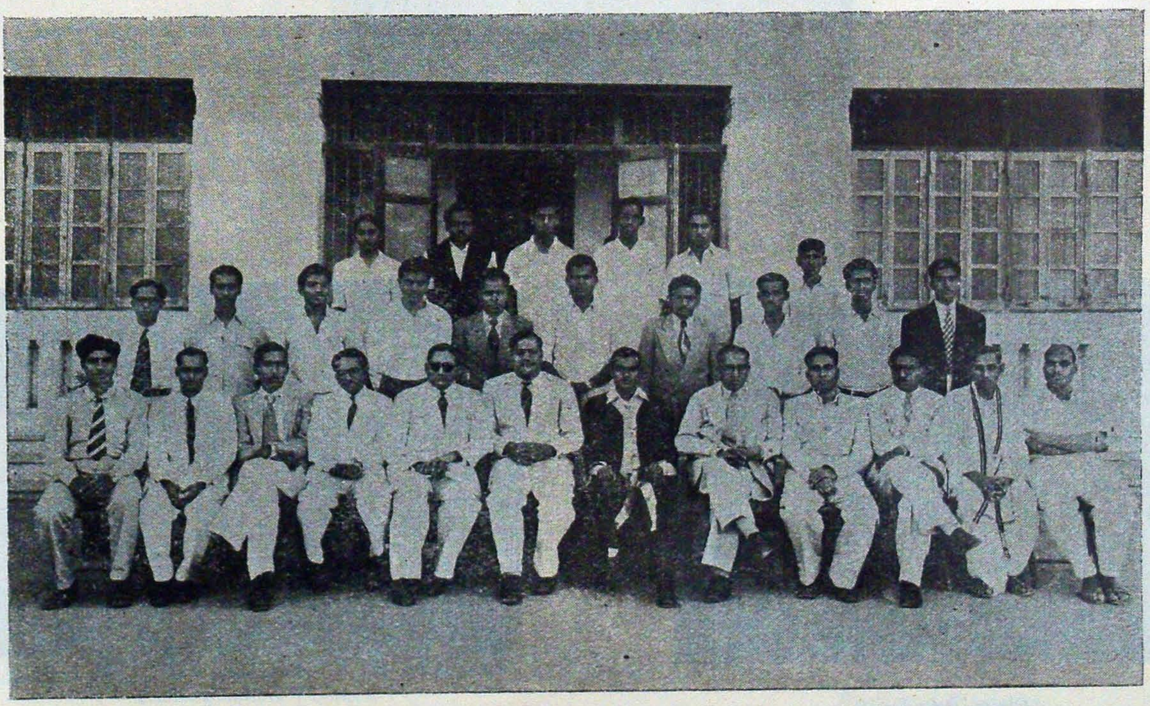
of Micawber. It unfolded his noble qualities of fair-play, his utter contempt for villains and his sympathy for those who were wronged. This noble act of Micawber raised him in the estimation of his friends and as a token of gratitude all except Heep persuaded him to migrate to Australia so that he could start his life anew in that far-off land under more favourable circumstances. This had been the cherished desire of Micawber from his youth but lack of capital was the chief difficulty in the way ; and no better evidence of his sturdy independence could be offered than his flat refusal to take money except as a loan for passage money to Australia from Miss Trotwood.

It is the ardent hope of the reader that this irrepressibly hopeful man would have prospered well in Australia. Fo what other thought could one bestow on this innocent man who was worm out by a life of anxieties with an innocent wife and children growing up in squalor? We gladly accept the flourishing colonist.



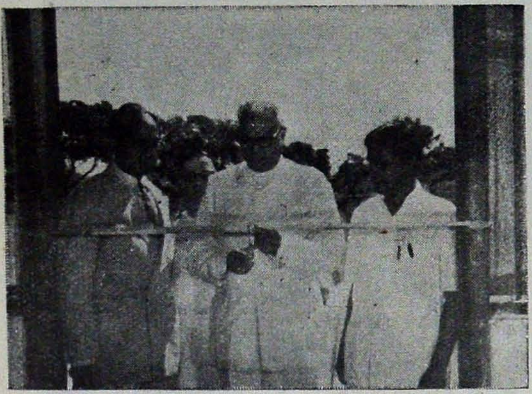
College Parliament in session

483

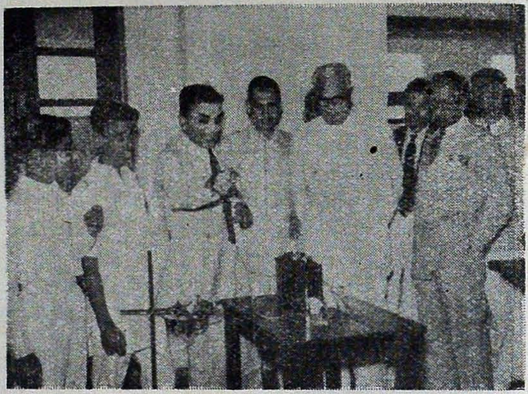


Student Office bearers of the College Association

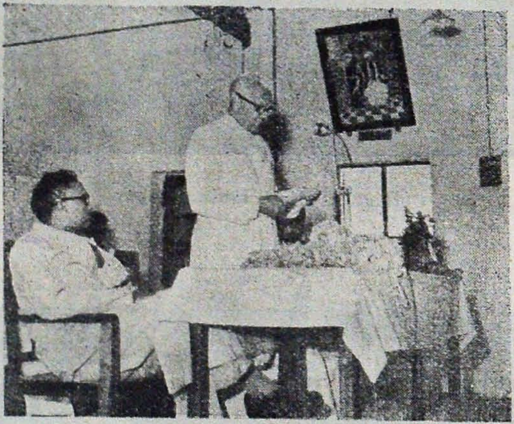
CULTURAL WEEK



Sri V. R. Ramanatha Iyer, Mayor, opens Science Exhibition



Physics Dept.

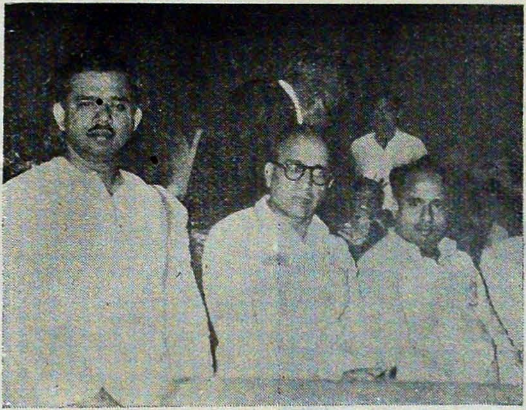


Mayor Inaugurates Cultural Week Celebrations

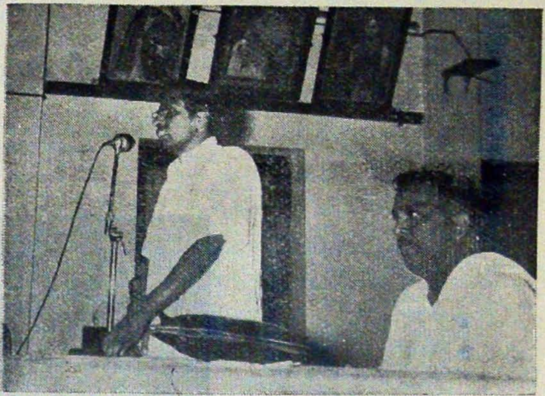
Chemistry Dept.

Natural Science Dept.

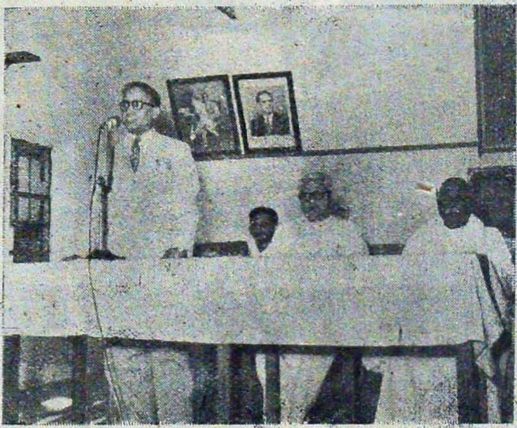
CELEBRATIONS



Sri C. N. Annadurai presides
over Tamil Drama



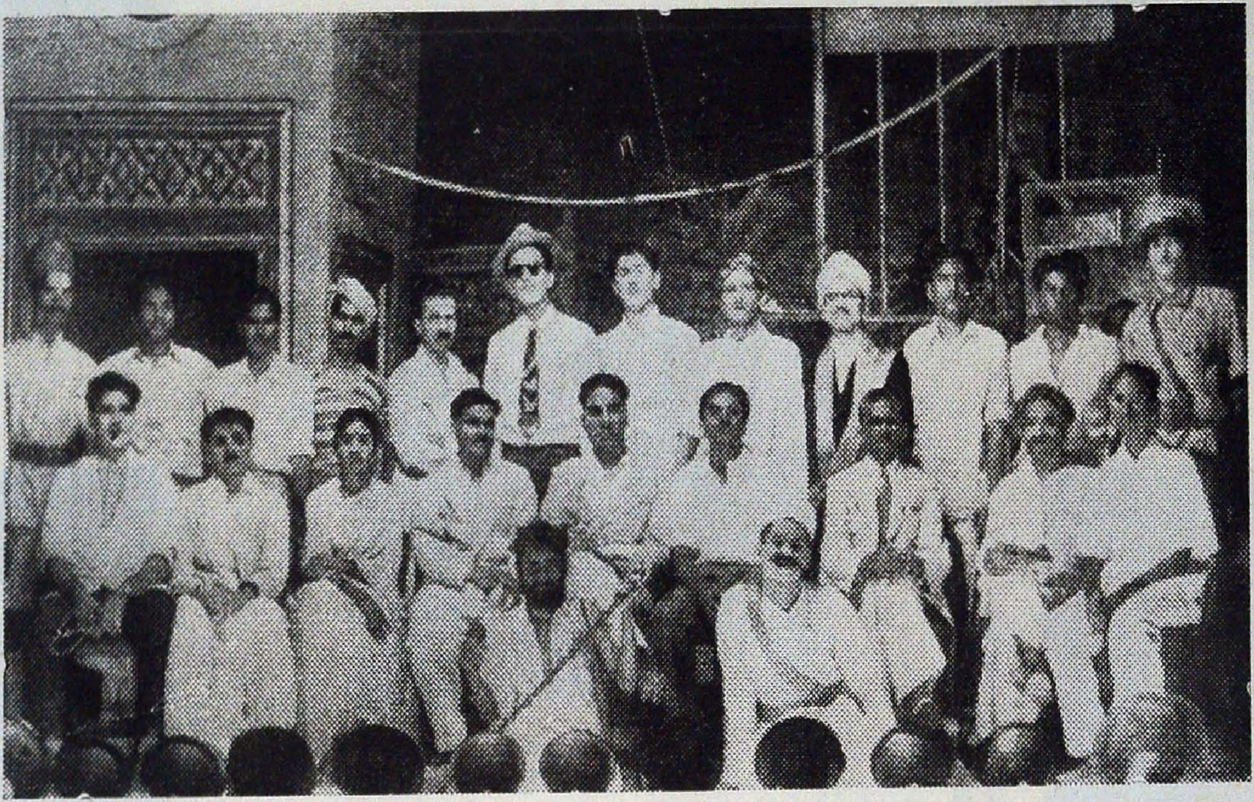
Prize Distribution by
Sri A. Govindaswamy, M.L.A.



Principal Welcomes Mayor

Distinguished Visitors

Staff and Students



Cultural Week Celebrations
N. G. O.—A Drama in Telugu by the College troupe

புகார்

by

VIDWAN, M. RAJAMANIKKAM, M.A.
Lecturer in Tamil.

கடலருகே யமைந்த நகரைப் பட்டினமென்றல் தமிழ்மரபு. வெவ்வேறு காலங்களில் கடலருகே பட்டினங்கள் பல தோன்றிப் பெருமையுற்றிருந்தன. அவையனைத்துள்ளும் தலைசிறந்து விளங்கியது காவிரி கடலொடு புகுமிடத்தில் அமைந்த பட்டினமேயாகும். சோணாட்டிற்கு அது தலைநகராய் விளங்கியதோடன்றித் துறைமுக நகரமாகவும் இருந்தது. பிற்காலத்தில் பட்டினப் பெயரோடு பல நகரங்கள் தோன்றினவேனும் சங்க காலத்தில் பட்டினம் எனப்பட்டது இஃது ஒன்றேதான். கடியலூர் உருத்திரங் கண்ணனார் பட்டினப் பாலையெனத் தம் நூலுக்குப் பெயரமைத்ததும் "முட்டாச் சிறப்பிற் பட்டினம் பெறினும் வாரேன்" எனப் பொதுமையிற் கூறியதும் பட்டினம் எனப்பட்டது அன்று இஃதொன்றேதான் என்பதை வலியுறுத்தி நிற்றலைக் காணலாம்.

புகார் என்பது இப்பட்டினத்தைக் குறிக்கவெழுந்த மற்றொரு பெயராகும். "பூம்புகார் போற்றுதும் பூம்புகார் போற்றுதும்" என மங்கல வாழ்த்தின்கண்ணும் "பெரும்பெயர்ப்புகார் என்பதியே" என வழக்குரை காதையிலும் வாழ்த்துக் காதையுள் பலவிடங்களிலும் சிலப்பதிகாரத்தில் இளங்கோவடிகள் பட்டினத்தைப் புகார் என்று குறிப்பிடுகின்றார். முதன் முதலாகப் பட்டினத்தைப் புகார் என்றழைத்த ஆசிரியர் இளங்கோவடிகளே என்று கருதவும் இடமுண்டு. சிலப்பதிகாரக் காலத்திற்கு முன்பு இந்நகர் பட்டினமென அழைக்கப்பட்டதேயன்றிப் புகார் என அழைக்கப் பெற்றிலது. அடிகள் காலத்தில் புகார் என்றே பெயரே பெரு வழக்குடையதாக இருந்தது. பட்டினம் என்ற பெயர் அருகிய வழக்குடையதாகவே இருந்திருக்க வேண்டும்.

பட்டினம், புகார் ஆகிய இரண்டனுள் முன்னெழுந்த பெயர் பட்டினமேயாகும். பிற்காலத்தில் அந்நகரைக் குறிக்கவெழுந்த பெயரே புகார் என்பது. அதுவும் இளங்கோவடிகள் காலத்தில்தான் எழுந்தது என்று கொள்ளல் மிகப் பொருத்தமாகும். சங்க நூல்களில் புகார் என்ற சொல் பெருவழக்குடையதாகக் காணப்படினும் பட்டினத்தைக் குறிக்க அச்சொல் ஆளப்பட்டதில்லை. அவ்வாறாயின் புகார் என்ற சொல்லின் பொருள் யாது என்பதனை முதலில் ஆராய்தல் வேண்டும். சங்க நூல்களிலே அச்சொல்லால் குறிக்கப்படும் பொருள் யாது என்பதை யறிதலும் அடுத்து இன்றியமையாமையாததே.

வாழ்க்கைக்கு வெண்டிய வளமனைத்தும் அந்நகரிலிருப்பதால் வாழ்தல் வேண்டி அந்நகரார் வெளிநாடு புகார்; ஆகவே அந்நகர் புகார் எனப் பெயர் பெற்றதென்பர் ஒரு சாரார். புகார் என்னுஞ் சொல் அவ்வாறு பொருள் கொள்ளுதற்கும் இடந்தருமாயினும் உண்மைப் பொருள் அஃதன்று என்பது ஆராய்வர்க்குப் புலனாம். பத்துப் பாட்டு, பதிற்றுப்பத்து, புறநானூறு, அகநானூறு போன்ற சங்க மருவிய நூல்களுள் புகார் என்னுஞ் சொல் ஆளப்படும் இடங்களையும் உரையாசியர்கள் அவற்றிற்கு ஆங்காங்கே எழுதிய உரைகளையும் ஆராய்தல் இன்றியமையாததாம்.

உருத்திரங் கண்ணனார் தம் நூலாகிய பட்டினப் பாலையுள்

"தேறுநீர்ப் புணரியொடு யாறுதலை மணக்கும்
மலியோதத் தொலிகூடல்"

எனக் காவிரி கடலோடு கலக்குமிடத்தைக் கூடல் எனக் குறிப்பிடுகின்றார். உரையாசிரியர் நச்சினார்க்கினியர் அவ்வடிகட்குத் "தெளிந்த கடலிற்றிரையோடே காவிரி தலை கலக்கும்

ஓதத்தினுல் ஒலிமலிந்த புகார் முகத்தே" யெனப் பொருள் கூறு கின்ருர். காவிரி கடலோடு கலக்கு மிடத்தை நூலாசிரியர் கூடல் எனக்குறித் ததையும் உரையாசிரியர் அதற்குப் புகார் முகம் எனப் பொருள் எழுதியதையும் நினைவிற் கொள்ளவேண்டும். ஆறு புகு மிடத்தைப் புகார் என்றழைத்தல் பொருத்தம் என்பதே உரையாசிரியர் கருத்தாதல் அறிக.

மாங்குடி மருதனர் இயற்றிய மதுரைக் காஞ்சியடிகளும் இதனை வலியுறுத்துவ தாக அமைந்துள்ளன. மரக் கலங்களால் அலைப்புண்டு அலைகள் எழுமியல்பை,

"ஓதம்
இருங்கழி மருவிப்பாயப் பெரிதெழுந்து"

என்ற அடிகளால் குறிப்பிடுகின்ருர். ஆறு கடலோடு கலக்குமிடத்தே ஆற்று நீரும் கடல் நீரும் எதிர்த்து எழுதல் இயல் பே யல்லவா! ஆகவேதான் நச்சினர்க் கினியர் இந்த வடிகட்குப் பொருள் கூறும் பொழுது "ஓதம் கரிய கழியிற் புகார் முகத்தே யேறிப் பரக்கின்ற அளவிலே மிக்கெழுந்து" என்று கூறுகின்ருர். ஈண்டும் நச்சினர்க்கினியர் காவிரி கட லோடு கலக்குமிடத்தைப் புகார் எனக் குறித்திருத்தலை யறியலாம்.

பெருங்கௌசிகனர் இயற்றிய மலைபடு கடாத்தின்கண்ணும் புகார்முகம் கய வாய் எனக் குறிக்கப்படுகின்றது. ஆறு கடலொடு கலக்குமிடம் அகன்றிருக்கு மல்லவா! ஆகவேதான் புகுமுகம் கய வாய் எனப்பட்டது.

"குடமலை பிறந்ததண் பெருங் காவிரி
கடல்மண்டு அழுவத்துக் கயவாய் கடுப்ப"

என்பனவே நாம் ஆராயவேண்டிய அடி கள். ஈண்டும் நச்சினர்க்கினியர் "குடக மலையிற் பிறந்த குளிர்ந்த பெரிய காவிரி கடலிலே மிக்குச் செல்கின்ற ஆழத்தை யுடைய புகார் முகத்தையொப்ப" எனப் பொருள் கூறுகின்ருர். காவிரி கடலோடு புகுமிடம் கௌசிகனரால் கயவாய் என வும் உரையாசிரியரால் புகார் முகம் என வும் குறிக்கப்படுவது அறியத்தக்கது.

பதிற்றுப் பத்துள் பெருஞ் சேரலிரும் பொறையை அரிசில் கிழார் பாடிய எட் டாம் பத்துள்

"காவிரி மண்டிய சேய்விரி வனப்பிற்
புகார்ச்செல்வ! பூழியர் மெய்ம்மறை!"

என இரும்பொறையை அரிசில் கிழார் விளிக்குமிடத்துப் புகார் "சேய்விரி வனப்பிற் புகார்" என விளக்கமாகக் குறிக்கப்படுகின்றது. சங்க முகம் அகன் றிருக்குமாதலின் "சேய்விரிவனப்பிற் புகார்" என அது குறிக்கப்படுகின்றது. முன்னர் ஆற்றுமுகம் கயவாய் எனப்பட் டதை யறிந்தோமல்லவா! கயவாய்க்குப் பொருள் விளக்கம் தருவது போன்று அமைந்திருக்கின்றது இச்சொற்ருெடர். அத்தகைய புகார்த் துறையைச் செல்வ மாக வுடையவனே யெனப் பெருஞ்சேர லிரும்பொறையை அரிசில் கிழார் விளிக் கின்ருர்.

புறத்துள்ளும் புகார் என்னுஞ் சொல் இக்கருத்திலே ஆளப்பட்டிருப்பதை யறிய லாம். சோழன் நலங்கிள்ளியைப் பாடிய உறையூர் முதுகண்ணன் சாத்தனர்.

"கூம்பொடு
மீப்பாய்களையாது மிசைப்பரந் தோண்டாது
புகார்ப் புகுந்த பெருங்கலம்"

எனக் காவிரி கடலோடு கலக்குமிடத் தைப் புகார் என்றது அறிதற்குரியது, இவ்வடிகட்குப் புறநானூற்று உரையாசி யர் பொருள் கூறுமிடத்துக் "கூம்புடனே மேற் பூரிக்கப்பட்ட பாயை மாற்ருமல் அதன் மேற் பாரத்தையும் அறியாமல் ஆற்றுமுகத்துப் புகுந்த பெரிய மரக் கலத்தையொப்ப" வென்று கூறுவார். சாத்தனரும் ஈண்டு ஆற்றுமுகத்தைப் புகார் எனக் குறித்திருத்தலையறிய வேண் டும். இவையே யன்றி அகத்துள்ளும் பல பாடல்களில் ஆற்றுமுகம் புகார் என வழங்கப்பட்டிருத்தலை யறியலாம்.

எனவே சங்க நூல்களிலும் அவற்றின் உரைகளிலும் புகார் எனக் குறிக்கப்படு வது ஆறு கடலோடு கலக்குமிடத்தையே யாகும். இது கயவாய் எனவும் கழிமுகம் எனவும் வழங்கப்படும்.

காவிரி கடலோடு கலக்கும் புகாரின் அருகில் அமைந்த பட்டினம் பிற் காலத்தே புகார் என அழைக்கப்பட்டது. தீது நீங்கச் சங்கமுகத் துறையில் நீராடும் வழக்கம் பெருகிய காலத்திலேதான் புகார் என்னும் பெயர் பட்டினத்தைக் குறிக்க எழுந்திருக்க வேண்டும். பட்டி னத்தை நினைத்த அளவில் ஏனையவற்றை

விடக் காவிரி கடலோடு கலக்கும் நினைவும் அதில் நீராடும் நினைவுமே மேலோங்கி நின்ற காலத்தில் அக்காலத்து வாழ்ந்த மக்கள் பட்டினத்தைப் புகார் எனவழைக்கத் தொடங்கினர். அக்காலத்தில் வாழ்ந்தவர் இளங்கோவடிகள் என்று கொள்ளல் தகும். அடிகள் காலத்தில் புகார் எனப் பட்டினத்தைக் குறிப்பது பெரு வழக்குடையதாக இருந்திருக்கவேண்டும். ஆகையால்தான் அடிகள் புகார் நகரம், பூம்புகார், பெரும் பெயர்ப் புகார், தண் புகார் எனத் தம் நூலில் குறிப்பிடுகின்றார். பட்டினமென அடிகள் குறித்துச் செல்லாமையிலிருந்து அவ்வழக்கு அருகியிருந்திருக்கவேண்டுமென்று தெரிகின்றது.

ஆறு புகுமிடத்தைப் புகார் எனப்பண்டைய ஆசிரியர்கள் குறித்துச் சென்றதிலிருந்து புகார் என்ற சொற்கு அப்பொருள் உண்மை அறியப்படும். இன்று நாம் வழங்கும் புகார் என்னுஞ் சொற்கு ஆற்றுமுகம் எனப் பொருள் கொள்ளல் இயலாது. எனினும் ஆறு புகுமிடத்தைக் குறிக்கவெழுந்த சொல் அக்கருத்தைத் தன்னுட் கொண்டதாக அமைந்திருக்குமென்பதுமட்டும் உறுதி.

திருவையாறு என்னும் ஊரின் பெயர் திருவையார் என உலக வழக்கில் இருப்பதைக் காண்கிறோம். பொறையாறு என்னும் ஊரின் பெயரும் பொறையார் என வழங்கி வருகின்றது. இவை போன்றே புகாறு என்னுஞ் சொல் வழக்கில் புகார் என்றாயிற்று. பின்னர் அவ்வுலக வழக்கே செய்யுள் வழக்காக மாறிற்று. பிறகு அது பட்டினத்தைக் குறிக்க வெழுந்தபொழுதும் புகார் எனவே போற்றப்பட்டது. புகு+ஆறு = புகாறு—ஆற்றுமுகம் எனப் பொருள் செய்துகொண்டாலன்றி வேறுவகையிற் பிரித்து ஆற்றுமுகம் எனப் பொருள் கோடற்கு இயலாமையால் புகாறு என்பதே புகார் எனவாகிப் பின்னர் பட்டினத்திற்காயிற்று எனக்கோடலே பொருத்தமாம்.

புகார் என்ற வழக்கும் வீழத் தொடங்கிய பிற்காலத்தில "புகாறு" என்பதன் கருத்துப் பொருந்த மக்கள் இந்நகரைக் காவிரி புகும் பட்டினம் என்றழைத்தனர். காவிரி புகும் பட்டினம் என்னும் பெயரே இந்நகரின் முன்னைய பெயரின் உருவம் புகாறு என இருந்திருக்க வேண்டும் என்பதை விளக்கி நிற்றலைக் காணலாம். காவிரிபுகும் பட்டினம் நாளடைவில் காவிரிப்பூம் பட்டினமாயிற்று. புகும்பட்டினம் பூம்பட்டினமாயிற்று. இல்லையானல் காவிரிக்கும் பட்டினத்திற்கும் இடையில் 'பூம்' புகக் காரணமில்லையல்லவா! காவிரிக்கும் பட்டினத்திற்குமுள்ள தொடர்பை விளக்குவதுதான் புகும் என்னுஞ்சொல். புகும் என்பதே பூம் என்றாயது என்பதை யறியாதோர் பூ+பட்டினம்=பூம்பட்டினம்—அழகிய பட்டினம் எனப் பொருள்கொண்டனர். இந்தப் 'பூம்' என்னுஞ்சொல் இலக்கிய வழக்கில் புகாரையும் பற்றிற்று.

"பூம்புகார்ப் போற்றுதும் பூம்புகார்ப் போற்றுதும்"

என்றார் இளங்கோவடிகள். உலக வழக்கில் மருவிவழங்கும் பெயர்களை அவ்வாறே குறித்தால்தான் பொருள் தெளிவுபெற நிற்கும் என்று அடிகள் கருதியிருப்பார்போலும். பூ வென்பதற்கு அழகு என்னும் பொருள் உண்மையால் பூம்புகார் என்பதற்கு அழகிய புகார் நகரம் எனப்பொருள் உரைத்தார்கள் உரையாசிரியர்கள். பூ+புகார்=பூப்புகார் எனவாகாது பூம்புகார் என்றாயது மெலித்தல் விகாரத்தால் என்று இலக்கணக் குறிப்பும் எழுதிவைத்திருக்கின்றார்கள். திருவாரூர் விருத்தாசல முதலியார் மகனார் கலியாணசுந்தரனார் என்பதைக் குறுக்கித் திரு. வி. க. என்று வழங்கினாராக, இஃதறியாதார் "திரு" வென்பதைத் திருவாளரின் குறுக்கம் எனக் கருதி யிடர்ப்படுவரல்லரோ. இது போன்றே மேற்கூறியதும் நிகழ்ந்திருக்க வேண்டுமென்று கருதவேண்டி யிருக்கின்றது.

எனவே பட்டினம் புகாராக மாறிப் பிறகு காவிரிப்புகும் பட்டினமாக வளர்ந்து அடுத்துக் காவிரிப்பூம்பட்டினமாகக் குறைந்து இன்று காவேரிப்பட்டினமாக எஞ்சிக் காட்சியளிக்கின்றது. பட்டினத்தைக் குறிக்கவெழுந்த பெயர்களும் பட்டினம் பட்டபாட்டைப் பெற்றுவிட்டமை வருந்துதற்குரியதென்றும்.

எனவே புகார் என்னுஞ்சொல் சங்க நூல்களில் ஆற்றுமுகத்தைக் குறிக்கவே வழங்கிற்றென்பதும் பிற்காலத்தில் அது ஆற்றுமுகத் தருகேயமைந்த பட்டினத்தைக் குறித்ததென்பதும் புகாறு என்னுஞ் சொல்லே புகார் எனவாயிற்றென்பதும் இச்சொல்லின் கருத்தையுட்கொண்டே காவிரிபுகும்பட்டினம் என்ற பெயர் இந்நகர்க்குப் பிற்காலத்தில் தோன்றிற்றென்பதும் காவிரிபுகும் பட்டினமே பிற்காலத்தில் காவிரிப்பூம் பட்டினமாயிற்றென்பதும் புகும் என்னுஞ் சொல்லின் மருவியவடிவமே பூம். என்பதும் பிறவும் இதுகாறுங் கூறியவற்றால் பெறப்படும்.

வாழ்த்துப்பா

செந்தமிழின் தூதுவனாய்ச் சீர்மலய நாடுசென்று
நந்தமிழின் பண்பாட்டை நன்குரைத்தே—வந்திடும்எம்
சண்முகப்பேர்க் கோவே தரணியெலாம் போற்ற நீ
மண்ணுலகில் வாழ்க மகிழ்ந்து

மி. பொன். இராமநாதஞ் செட்டியார்,
தமிழ் விரிவுரையாளர்.

பரிமேலழகர்

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இவர் கி. பி. பதின்மூன்றாம் நூற்றாண்டில் காஞ்சி வளநகரில் வாழ்ந்தார். நனியிளம் பருவத்திலேயே வடநூல் தீம்புனல் கடத்திலாடித் தீந்தமிழமுதத் திரளைத் தேக்கெறியப் பருகிப் பொறிவழி மயங்கும் புன்னெறியைக் கடிந்து செம்பொருளை நாடுஞ் செந்நெறியில் நின்றார். இதனால் மூதறிவு எளிதிற் கைவரப் பெற்று நுண்மாணுழை புலத்தார்க்கெல்லாம் உவகை நல்க வல்லதொரு புதுநூலை யியற்றித் தமிழணங்கினைக் கவின் செய்யக்கருதினார். அந்நிலையில், திருக்குறளின் பெருமையும் அதற்கு ஒன்பதின்மரிட்ட வொவ்வாவுரைகளின் சிறுமையும் அவரதுளத்தில் எழுந்தன. அரிதிற் பெற்ற வமுதினைக் கமரிற்பெய்து எய்த்தாற்போலத் திருக்குறளின் அருமை யப்பிணக்குரைகளால் பொதியுண்டு பொலிவின்றிக் கிடத்தலைக்கண்டு மனங்கன்றினார். அந்நிலையில், புது நூலியற்றும் எண்ணத்தினைக் கைவிட்டுத் திருக்குறளுக்கு மெய்யுரை யொன்றினைவரைய விழைந்தார். அதன் பொருட்டு, இருமொழியிலுமிருந்த கருவி நூல்களை யெல்லாம் முறைமையிற் பயின்றார். உலக நடையும் நூனெறியும் உளங்கொண்டார். தருப்பப்பாயலிலிருந்து அருந்தவச் சீலமிகுந்து வள்ளுவரை யுளமார நினைந்து நினைந்துக், கண்ணீர் வார்ந்து மெய்ப்பொருளைக்கண்டு உவகை யெய்தினார். பின்னர், இலக்கண நெறியும், நூன்மரபும் மக்கள் வாழ்வியலொழுக்கும் உளத்தடைத்து, முன்னுரைகளின் அருமைகளைப் போற்றிச் சிறுமைகளை யேதுக்களான் மறுத்துப் புறங்காத்துச் சீரிய உரையினை வரைந்தார். இவரதுரைநடையானது பாலென வெளிறாதும், கனியெனச் சிதறாதும், தேனெனனக் குழறாதுமாய் தெள்ளமுதினொழுக்கென நடந்துப் பயில்வாரது உள்ளத்தைக் களிப்பான் விள்ளச் செய்யும் கவின் சான்று விளங்குகின்றது. இவரதுரையில் வடமொழியிலும் தமிழ் மொழியிலுமுள்ள விழுமிய நூல்களுக்கு வாய்த்த மெய்யுரைகளின் வளங்களையெல்லாம் ஒருங்கமைந்திருக்கக் காணலாம்.

இவரது நடை "செய்யுளுக்குப் பொழுப்புரையாக வமைந்துள்ளது; ஓரதிகாரத்திற்கும் மற்றோரதிகாரத்திற்குமுள்ள இயைபை யெடுத்துக் காட்டுவது; ஒவ்வோரதிகாரத்துமுள்ள பத்துப் பாடல்களும் இன்னவின்ன பொருளனவென்று சிலவிடத்துத் தொகுத்தும், சிலவிடத்துத் தனிப்படவும் எடுத்துக் காட்டுவது; பதசாரத்தை விளக்கிச் செல்வது; பண்டைய நூல்களின் சொற்பொருளை யாங்காங்குத் தழுவியெழுதப் படுவது; வேறுபொருள் தந்ததாயினதனை யெடுத்துக் காட்டுவதோடு, தகாதாயின் அதனைக் காரணங்காட்டி மறுப்பது; நுண்ணிய விலக்கணப் பொருளைத் தெரிவிப்பது; பல வரிய வடநூற் பொருள்களைத் தமிழருணருமாறு தெள்ளிய வினிய நடையிற்றெரிப்பது; கற்போர்க்கு விளங்கும் பொருட்டு ஔவையுண்ட நெல்லிக்கனி, இந்திரன் பிறர்மனை நயந்து பெருமையிழந்தமை யென்றாற் போன்ற சரிதைகளை யுதாரணமாகக் கொள்வது; நுண்ணிதாய் ஆராய்ந்து செல்வதால், மதிநுட்ப முடையவர்க்கே எளிதில் விளங்குவது ஆகும்."

இவர் ஆசிரியரது கூற்று முன்னுக்குப் பின் முரணாமை செல்லும் வனப்பையும், நூலின்கண் இருமொழி மரபுகளும் நெறிப்பட்டுச்செல்லுஞ் சிறப்பையும் எடுத்து மொழிதலில் **சேனாவரைய**ரையே யொப்பர்; மூலபாடத்தின் திட்பவொட்பங்களை நன்கு விளக்குவதிலும், அதிகரித்துவரும் பொருளை நோக்கியின்னவிடத்து இன்ன சொற்கு இஃதே பொருளென்று தெரித்துக் காட்டுவதி

லும், ஆசிரியர் கருத்து அவரோதும் பகுதிபற்றி வழங்கும் பிறநூல் கருத்துக்களோடு இவ்வாற்றல் இயைபுடைத்தென் றெடுத்தியம்புவதிலும் **பேராசிரியரையே** நிகர்ப்பர்; பொருள் படர்ச்சி நோக்கி யிலக்கணம் வரையறுத்துக் காட்டுவதிலும், பிறருரைகோள்கள் இன்ன காரணத்தால் ஏற்புடையவென்றும், போலியுரையென்றும் ஏதுக்களைக் காட்டி நூலாசிரியரது கருத்துண்மையைக் கவினுற நிறுவிக் காட்டுவதில் **சிவஞான யோகி**களையே மானுவர்; தாம் கூறும் சொற்பொருள்களை வலியுறுத்தற்கு மேற்கோளை எடுத்துத்தாளுவதிலும், தன்னுரை வளத்தால் நூலாசிரியரது அருமை பெருமைகள் நன்கு புலனாகும் படி விள்ளுவதிலும் **மல்லிநாதசூரியே** யனைவர்; அகப்புறப் பொருட் பாகுபாடுகளைப்பற்றி வரும் கருத்துக்களையுய்த் துணர்ந்து இலக்கிய நலங்கனிய உரைத்தலில் **நச்சினர்க்கினியரே** யனையர். நவிறொறும் நவிறொறும் நறுஞ்சுவை பயக்குங் கட்டுரை வன்மையில் **நக்கீரரையே** யுறழ்வர்; சொற் சுருங்கக்கூறிப் பொருளை விளங்கவைக்கும் அருமையில் **இளம் பூரணரே** யன்னர்; மூலத்தின் பொருட் செறிவை ஒரடைவே யெடுத்துக்காட்டிப் பொழிப்புரைத்து நிறுத்தலில் **மெய்கண்டாரையே** யொப்பர்; ஆதலின், இவரது உரையின் அருமையை மெய்யுணர்வுடையோரெல்லாம் எடுத்துப் பாராட்டுவராயினர். **கவி** ராக்ஷஸர் என்று புகழப்பட்ட தணிகைக் கச்சியப்ப முனிவர் தாமியற்றிய விநாயகப் புராணத்தில் இவ்வுரையின் பல பகுதிகளைச் செய்யுட்களாகயாத்துக் கோத்தாரெனின் பரிமேலழகரின் உரைத்திறம் நன்கு விளங்குமன்றே! மேலும்,

"திருத்தகுசீர் தெய்வத் **திருவள்ளுவர் தங்க-ருத்தமைதி தானே கருதி, விரித் துரைத்தான், பன்னு தமிழ்சேர் பரிமேலழகனெ**னும், மன்னு ✓முயர் நாமன் வந்து"

"பாலெல்லாம் நல்லாவின் பாலாமோ பாரிலுள்ள நூலெல்லாம் வள்ளுவர் செய்நூலாமோ-**நூலிற், பரித்தவுரை யெல்லாம் பரிமேலழகன், தெரித்த உரையாமோ தெளி.**"

"தெய்வப்புலமைத் **திருவள்ளுவர் குறளில், உய்விக்கு நூலெல்லாமுள்ள தெனச்—செய்வித்தான்,** தத்துவ மெல்லாமுடம்பிற் றந்துணர்வார் போலுலக, மொத்த பரிமேலழக னேர்ந்து."

"வள்ளுவர்சீ ரன்பர்மொழி வாசகந் தொல் காப்பியமே, தெள்ளுபரி மேலழகர் செய்தவுரை—ஒள்ளிய சீர்த் தொண்டர் புராணந் தொகுசித்தி யோராறுந், தண்டமிழின் மேலாந் தரம்."

எனவரும் பழம்பாக்களே பரிமேலழகருரையின் மெய்ம்மையை வலியுறுத்தப் போதிய சான்றுகளாம். இஃது ஒருபாலாக, இனி யொருசாரார் பரிமேலழகருரையில் பல வழுக்கள் உளவாக வெடுத்துக் காட்டுவராயினர். பரிமேலழகர் தனது கருத்துக்களைத் திணித்தலைக் கருதி யாங்காங்குக் குறளைச் சிதைத்தும், வலிந்துப் பொருள்கண்டும் செல்லுகின்றாரென்றும், சாதிசமயக் கொள்கைகளை யாசிரியர்தம் கருத்துக்கு மாறுகப் புகுத்தி யிருக்கின்றாரென்றும், வடமொழி நூல்களின் வழித்தாக வள்ளுவர் நூலியற்றினரென்று வற்புறுத்துகிறாரென்றும், பெண்பாலாரையிழித்துரைக்கின்றாரென்றும் இங்ஙனமாகப் பல குற்றங்களைக் காட்டுகின்றனர். இவற்றையெல்லாம் மாணவர்தம் நலனேக்கி நடுவுநின்றாராய்தற்கே இக் கட்டுரை யெழுந்தது.

(i) வள்ளுவர் தாம் "வாழ்க்கைத்துணை நலம்" என்னும் அதிகாரத்தின் கீழ் "மங்கலமென்ப மனைமாட்சி மற்றத னன்கல னன்மக்கட் பேறு" என்னுங் குறளில் மேல்வரும் அதிகாரத்திற்கு "மக்கட் பேறு" என்று தோற்றுவாய் செய்திருப்பவும், பரிமேலழகர் அத் தொடரொழித்துப் "புதல்வரைப் பெறுதல்" என்றுப் பெயரிட்டார்; இஃது குற்றமாம் என்னுங் கருத்தினை முதற்கண்ணாராய்வோம்.

மேல்வரும் அதிகாரத்திற்குத் தோற்றுவாய் கூறுதல் வள்ளுவர்க்குப் பொது வழக்கன்று. ஒவ்வோரதிகாரத்தின் கீழ் வரும் குறட்பாக்களை எவ்வடைவில் நிறுத்தினும் இம்முறை நூலகத்து யாண்டும் காணக்கிடைப்பதின்று. காளிங்கர், மணக்குடவர், பரிப்பெருமாள், இவர்கள்கொண்ட குறளடைவு வேறு

பட்டு நின்றாலும் இத் தோற்றுவாய் முறை யாவர்திறத்திலும் புலப்படக் கண்டிலேம். ஆதலின், வள்ளுவர் மேல் வரும் அதிகாரத்திற்குத் தோற்றுவாய் கூறுவர் என்பது பொருந்துமாறின்று. அன்றியும், சிற்சில விடத்துத் தோற்றுவாய் கூறப்பட்டிருப்பதாகக் கண்டாலும், தோற்றுவாயாதற்குரிய சொல்லும், சொற்றொடரும் அங்ஙனே வருமதிகாரத்திற்குப் பெயராயமைக்கும் நியதியும் காணப்படவில்லை. 'வரைவில் மகளிர்' என்னும் அதிகாரத்தின் கீழோதிய "இருமனப் பெண்டிருங் கள்ளுங் கவறும், திருநீக்கப் பட்டார் தொடர்பு" என்ற குறட்கண் மேல்வருமதிகாரங்களுக்குத் தோற்றுவாய் கூறப்பட்டவாறே, கள்ளுண்ணாமையும், சூதும் தொடர்ந்து வரினும், 'கள்' என்னாது 'கள்ளுண்ணாமை' யென்றும் 'கவறு' என்னாது 'சூது' என்றும் கூறியவற்றை நோக்கத், தோற்றுவாயாகிய பகுதிக்கண்ணுளவாகும் சொல்லும் சொற்றொடருமே மேல் வரும் அதிகாரங்களுக்குப் பெயராயமைக் கப்பட்டதென்னும் கருத்து நிலையுறற்பால தன்றே!

இம்முறையே நோக்க, 'மக்கட்பேறு' என்று தோற்றுவாய் செய்தாராயினும் அத்தொடரானேயே அதனையடுத்து வரும் அதிகாரப்பெயரும் அமையவேண்டும் என்பது யாங்ஙனம் வலியுறும்! அதிகாரந்தோறும் குறளடைவில் வேறுபாடு காணப்படினும் அதிகார முறைவைப்பில் எல்லா உரையாசிரியர்களும் கருத்தொற்றுமையுடையவர்களாகவே காணப்படுகின்றனர். இதனால் அதிகார முறை வைப்பினை யோர் பொருட்டொடர்ச்சி நோக்கி யாசிரியர் வைத்தார் எனபது யாவர்க்கும் உடன் பாடாகுமன்றோ! ஓர் பொருட்டொடர்ச்சிப்பட வதிகாரங்களை நிறுத்தியபின், அதிகாரந்தோறும் மேல் வருமதிகாரத்திற்குத் தோற்றுவாய் கூற வேண்டிய நியமம் எதற்கு?

(தொடரும்)

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*புகழுக்கோர் தியாகராயர்

க. முத்தையன், எம்.ஏ.

1. விரைந்தேகும் பொறிஊர்தி இங்கும் அங்கும்;
விலைக்கான பொருள்கூறும் ஒலிகள் தங்கும்;
இரைந்தோங்கும் கடல்நாவாய் ஆட்டம் போடும்
எழில்வானில் தொழிற்சாலை புகையைப்போக்கும்
வரைந்த எழில் ஓவம்போல் மனைகள் வீறும்;
வா தம்பி, பார் இதுதான், சென்னைப் பேரூர்!
உரை போக்கும் ரிப்பன் பேர் இல்லப் பக்கல்
ஓ ஓ பார் ஈதென்ன உருவச் சிற்பம்!

2. பாராண்ட தமிழ்வேந்தர் வீரத்தோற்றம்;
பார்வையிலே மிடுக்கோடு பாராய் ஏற்றம்;
நேராகச் செல்வோர்தான் நிமிர்ந்து பார்ப்பர்;
நிறைவான நெஞ்சத்தைக் கண்கள் காட்டும்
ஆராக இருப்பரென எண்ணம் தாவும்;
அணையாத தமிழ்ப்பண்பு நின்று கூவும்;
தேராமல் விழிப்பாயோ? சொல்வேன் இந்தச்
சிலை உருவே **சர். பிட்டி தியாகராயர்.**

3. அய்யப்பா பெற்றெடுத்த அரிய மைந்தன்
அருமை நகர் சென்னைக்குப் பாடும்சிந்து!
மெய்யான வாழ்வுநலம் ஆன செல்வன்
மேதினிக்குக் கிடைத்திட்ட இளைய வீரன்
பொய்யப்பர் புனை ஆடி அறுக்கும் வைரம்!
புத்துலக இளையோரை ஊக்கும் ஆக்கம்
வெய்யிலிலே உழைப்போரின் பற்றுக்கோடு
விடிவெள்ளிக் கல்லூரி முளைத்த வித்து.

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*SIR PITTY THEAGARAYA CHETTY
by
K. MUTHAIYAN, M.A.

4. "தென்னாட்டின் அரசியலில் தலைவராகத்
திகழ்ந்திடுவோன்" எனக் கனவு கண்டார் தந்தை!
"என்னாட்டின் அரசியலில் இலையோ ஆர்வம்?
எனக்குண்டாம்" என நினைவிற் கொண்டான் மைந்தன்;
பொன்னான கலைவகுப்புப் படித்துத் தேர்ந்தான்
போதனையின் வழிஒழுக உள்ளம் நேர்ந்தான்;
முன்னோரின் தொழிற்பாதை நடந்து போனான்;
முடிவாகப் புகழ்க் கல்லைப் பிடித்தான் எட்டி.

5. பக்கிங்காம் துணிஎன்பார் பறப்பார் வாங்க;
பல நாட்டுத் துணிக்கூடை அன்னார் மேனி;
வக்கில்லார்; தன்கையின் வலியைத் தேரார்;
இந்தநிலை மாண்பாளர் மனம் வருத்தும்;
தக்க உயர் பருத்திநிரை நாட்டில் உண்டு
தளராமல் நூலாக்கத் திறனும் உண்டு
"மிக்களவில் துணி நெய்வோம் சொந்தமாக
மிடுக்காக அதையேதான் உடுப்போம்" என்றார்.

6. அன்றுமுதல் வளர்ந்தோங்கும் நெய்யும் சாலை;
அங்கெங்கும் எதிரொலிக்கும் தறிகள் ஓசை;
நின்றோங்கி அழகான பொருள் பெருக்கும்;
நிலையான பாராட்டு திசை வழங்கும்;
என்றுமுயர் பண்பாளன் பின்னர் சென்னை
நகரசபை அங்கமென மக்கள் கண்டார்
ஒன்றல்ல நாலுபத்து வருடத் தன்னான்
பணிமாட்சி; உருவான சிலையின் காட்சி!

7. நின்றிருக்கும் சிலை, மிக்கோன் மாண்பு கூட்டும்!
நேர்மையுடை நகர் மக்கள் நன்றி காட்டும்!
**இன்றிருக்கும் சமுதாய உயர்வினுக்கு
வித்திட்டார் இவரேதான் தியாகராயர்!**
தின்றிருக்கும் கூட்டம்தான் வாழ்ந்திருக்கும்,
செக்கிழுக்கும் மாடுகள்போல் உழைத்துக் "கூடோ"
என்றிருக்கும் ஒரு கூட்டம் பரந்திருக்கும்
இதுவேதான் அவருள்ளம் நிறைந்திருக்கும்.

8. கண்கவரும் மாளிகையில் இன்பம் பொங்கும்
கட்டினவன் குடிசையிலே கண்ணீர் தங்கும்
விண்கவரும் மதிலெடுக்கத் திறனும் உண்டு
வெம்பசிக்குப் பதில் மடுக்க வகைதான் இல்லை
எண் கடக்கும் ஏழையர்தம் நிலையைக் கண்டான்
எப்படியும் முன்னேற்ற உறுதி பூண்டான்
புண்கடுக்கும் உள்ளத்தார் பஞ்சையர்தம்
சமுதாய நிலைஉயர்த்தப் புறப்பட்டானே!

9. இல்லாரைப் பேணுகிற கட்சி கண்டான்
எங்கெங்கும் ஆதரவு திரட்டிக் கொண்டான்
"வல்லாரே, அமைச்சாக அவை அமைப்பீர்"
என வேண்ட மறுத்திட்டார், பொதுப்பணிக்கே
பொல்லாத சமுதாய கெடுதி தேர்ந்தார்
பொசுக்குதற்குக் கல்வியது தேவை என்பார்
நல்லண்ணன் தனைக் கூட்டி வழிவகுத்தார்
நலிவொழிக்க **எழுந்ததுகாண் அறிவுப் பள்ளி!**

10. கையுண்டு வாயுண்டு காட்சி ஒன்றே,
கண்ணீரும் புன்னகையும் அவர்க்கும் சொந்தம்
மெய்யோடும் ரத்தந்தான் வேறோ சொல்வீர்?
என்றாலும் மேலென்போர் ஒதுக்கி வைத்தார்,
பொய்யுண்ட சொல்கொண்டோர் "தீண்டேல்" என்றார்
பொங்கியெழ **அறிஞர்க்கா** இங்கே பஞ்சம்?
"மையுண்ட உள்ளத்தால் நன்மை உண்டோ?"
எனக்கேட்டான் ஏற்றதொரு கருத்துரைத்தான்.

11. அரசியலில் நிகரில்லாத் தலைவன் பேரால்
அழகான கலைக்கூட அமைப்புப் பாராய்!
அரசியிளம் தமிழ்க்கன்னி நகை ஒலிக்கும்
அங்கொருபால்; அயல் நாட்டின் ஆங்கிலந்தான்
குரல்கொடுக்கும்; விஞ்ஞானம் தலை யெடுக்கும்;
குவலயத்தே அறிவோச்சும் கலையின் வாணி
முரசறையும்; என்சொல்வேன் அந்த மாண்பு
மொழிந்திடுதல் எழுதிடுதல் முறைமைக் கேயாம்!

12. நிவந்தோங்கும் கழகத்தின் தோற்றம் என்றும்
நிலையான புகழ்கொண்டோன் பெருமை சாற்றும்!
தவறாத **கல்லூரி முதல்வன்** தொண்டு
தண்ணளியான் நெஞ்சத்தை நமக்குக் காட்டும்!
உவப்போடு படித்தேகும் இளைஞர் கூட்டம்
உயர்வாளன் உள்ளெழுந்த ஆசை மூட்டும்!
அவனுடலம் இப்போது வாழவில்லை,
வாழ்கின்ற அவன் புகழை வாழ்த்தாய் தம்பி!

Department of Telugu :

సారంగధరుని శీలము

by

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Lecturer in Telugu.

ఉపోద్ఘాతము :

సారంగధరుఁడు విషాదసారంగధర నాటకమున ప్రముఖ పాత్రము. ఇతఁడు రాజమహేంద్రవరము రాజధానిగ నాంధ్రమహీమండలము నేలిన రాజరాజనరేంద్రుని కుమారుఁడు. అతఁడు 'నలకూబరాంగజాదుల లెక్కగొనని విదిత రూపము' గలవాఁడు. 'శరణాగతుల ధీరసరణి రక్షించు సదయ విచారుఁడు.' 'తిలకించు నలివేణిని వలపింపఁజాలు నెనలేని సరసుఁడు'. 'మాటమాత్రముననే సర్వమహిని నేలఁజాలు తుదలేని చతురత గలవాడు.' అతని గంభీర గుణము వేలు చేయును. అతని లలిత మందస్మితము లక్షలు సేయును. అతని కొమరు కడగంటి చూపు కోట్లు చేయును.

పితృభక్తి :

రాజరాజనరేంద్రునకు చాలకాలముదాఁక సంతానము లేకుండుటచే నతఁడనేక తీర్థయాత్రలు సలిపి ఉమాపతి కరుణచే సారంగధరుని కుమారునిగఁ బడసెను. లేక లేక కలిగిన యాకుమారునిపై రాజరాజ నరేంద్రునికిఁ బ్రియము మెండు. అందులకే యాతఁడు సారంగధరుని కిరువది యేండ్లు నిండినంతనే యతనిని బిలిపించి యికఁపై రాజ కార్యభారము వహింపు మని బోధించును. అందులకై రాజనీతియు, ప్రభుత్వభంగియు నలవరుపవలె నని తన మంత్రులకుఁ దెలుపును. కాని సారంగధరుఁడు యౌవ రాజ్య పట్టాభిషేకమును నంగీకరింపక "జనకా! యింకను శతవర్షంబు లీ పీఠ మెక్కకుండుటకు దైవమును బ్రార్థించుచున్నాను" అని తన తండ్రికి వినయముతో సమాధాన మొసఁగెను. కాని రాజరాజు రాజ్యభార వహనక్రమమును నభ్యసింపవలయు నని కోరఁగా దానికి మాత్ర మంగీకరించి సారంగధరుఁడు "నాకు రాజ్య భారము మోపెట్టుమాట ప్రకృత ముజ్జగింపవలయు. ఏ భారమును లేక నీవు మనినంతకాలము నే నాడుకొను చుందును" అని పలికెను. ఇందు సారంగధరుని పితృభక్తి, పెద్దలయెడ వినయము ననుగుణములు వెల్లడి యగుచున్నవి.

పరస్త్రీపరాఙ్ముఖుఁడు :

' సారంగధరుఁడు "వీథిని వాహ్యాళి వెడలినప్పుడు నేలఁ జూచి నడచుఁగానియే వైపునను జూడఁడు. శృంగార గ్రంథముల స్త్రీ వర్ణనము చదువవలసివచ్చు నన్న లజ్జించును." ఇట్టి సారంగధరుఁడు చిత్రాంగి తన్నెన్ని విధముల వెంటాడినను నామె వలలోఁ బడకుండుట యాశ్చర్యము కాదు. సుబుద్ధి వలదని వారించినను చిత్రాంగి మేడమీఁద వ్రాలి మరలి రాకున్న తన పావురము కొని తెచ్చుటకై యాతఁడు చిత్రాంగి యంతఃపురమునకుఁ బోయెను. అచ్చట చిత్రాంగి తన పావుర మీయకపోఁగా, వింతతీరున మాటలాడ దొడఁగెను. కపటోపాయమునఁ గవచాదులను విప్పించి ఫలాహార మొసఁగి తన ప్రేమమును వెల్లడిఁజేసెను. పిడుగువంటి యా మాట వినినంతనే సారంగధరుఁడు నిలువునఁ గూలిపోయెను. తల్లియైన చిత్రాంగికి నెన్నో విధముల హిత ముపదేశించెను. కాని యామె వినలేదు. స్త్రీ లెంతకైన సాహస లని యామె యాతనిని బెదరించినది. కాని యాతఁడా బెదరింపులకు లొంగలేదు. ఇక లాభము లేదని యామె యాతనిఁ గౌఁగిలించుకొనఁ బోయినది. అతఁడును విధిలేక యామె నావలకుఁ ద్రోసి యామె పట్టుకొనియుండిన యుత్తరీయమును దిగవిడిచి బ్రతుకు జీవుఁడా యని యంతఃపురమునుండి వెలికి వచ్చెను.

రాజరా జూర లేఁడు. అంతఃపురమునను జెలికత్తెలు మొదలగు పరస్త్రీ లెవ్వరును లేరు. చిత్రాంగి తన్ను వలచి వచ్చినది. ఆమె యపురూప సౌందర్యవతి. అట్టి గొప్ప యవకాశమును మఱియే సామాన్యుఁ డయినను స్వార్థమునకుఁ జక్కఁగా వినియోగించుకొని యుండును. పరస్త్రీపరాఙ్ముఖుఁడు కనుకనే సారంగధరుఁ డంత మనోనిగ్రహమును బ్రదర్శింపఁ గలిగెను.

పావురముల యాట :

రాజరాజనరేంద్రునకు మృగయావ్యసన మొక పిచ్చి కాఁగా, సారంగధరునికిఁ బావురముల పిచ్చి. సారంగధరుఁడు తన తండ్రి వచ్చిన పిదప తనకుఁ బట్టాభిషేకము జరగు ననియు, నా పిదప తనివితీర పావుర మాట యాడుటకు వీలుండ దనియుఁ దలపోసి యాతఁడు రాకముందే

యొకనాడు తనివితీరఁ దనమిత్రులతోఁ బావురములయాట యాడఁ దలఁచును. కాని సుబుద్ధి యాతనిని వారించును. అపుడు లోక మంతయును భిన్నరుచిక మని సమాధానముఁ జెప్పి 'యిది కడాట!' యని యతని నూరడించి మఱునాఁడు పావురముల యాట యాడును. అభ్యంజనము చేసికొనుచుండుటచే సుబుద్ధి యానాఁడు పావురముల యాటలోఁ బాలుగొనలేదు. ఆ పావురముల యాటయే సారంగధరుని కొంపఁ దీసినది. ఆనాఁడు సారంగధరుఁడు విడచిన యాపావురము చిత్రాంగి మేడపై వ్రాలి లోనికిదూరి పోయి యెంత సేపటికిని మరలి రాక పోయెను. దానిని గొనివచ్చుటకే సారంగధరుఁడు చిత్రాంగి యంతఃపురమునకుఁ బోయి యపనిందకుఁ బాలగుట మాత్రమే కాక ప్రాణములు గూడ విడువవలసి వచ్చెను.

సుపుత్రుఁడు :

సారంగధరుఁ డెన్నఁదగిన సుపుత్రుఁడు. చిత్రాంగి కామోద్రేకపరవశ యై తన్ను వలచి తనతోఁ గూడు మని యెన్నివిధముల బ్రార్థించినను వినక పినతల్లి యైన చిత్రాంగి యట్లు చేయుట భావ్యము గాదని పలుతెఱఁగుల నుపదేశించెను. తా నెట్లో తప్పించుకొని యింటికి వచ్చిన పిదప మతిమంతుఁడు పంపిన జాబు మూలమున చిత్రాంగి నింద యంతయు తనమీఁద నే మోపిన దని తెలిసియు నాతఁడు చిత్రాంగి దుశ్చేష్టితమును వెల్లడిఁ జేయ నంగీకరింప లేదు. పలుమాఱు లాలోచించి 'ఏమి జరిగినది? యుపమాన పూర్వకముగఁ జెప్పు'మని చిత్రాంగి నడుగవలసినదిగఁ దిరిగి బదులుఁ బంపును. ఆ పిదప రాజరాజనరేంద్రుఁడు తన కుమారుఁ డయిన సారంగధరుని భుజపాదఖండనముఁ గావించి కారాగారమున త్రోయుఁ డని యాజ్ఞాపింపఁగా నప్పుడు మనసు చలించి సత్యమును రాజరాజునకుఁ దెలుపఁ దలచెనే కాని దాని మూలమున దన పినతల్లి యుదంతమును దానే బయట పెట్టిన ట్లగు నని యా యుద్యమమునుండి విరమించును. తన నోటివెంట నా యుదంతమును వెలిపెట్ట ననియు, నితరులెవరైనఁ జెప్ప నున్నను తనశక్తికొలఁది నాపెద ననియు నాతఁడు ప్రతిజ్ఞ కైకొనును. సుబుద్ధి కమల యను చెలికత్తె మూలమున చిత్రాంగి విషయము తెలిసికొని దానిని న్యాయస్థానమున వెల్లడింతు ననఁగా సారంగధరుఁడు సుబుద్ధికడ రహస్యము బయట పెట్టకుండునట్లు ప్రమాణము గైకొనును. సుబుద్ధి గత్యంతరము లేక ప్రమాణముఁ జేయును. ఇట్లు సారంగధరుఁడు తన తల్లి యైన చిత్రాంగి దుష్టచేష్టను వెలిపెట్టక, తత్ఫలితముగఁ దాను కఠినశిక్షను బొందుటకుఁ గూడ నంగీకరించి సుపుత్రుఁ డని పించుకొనెను,

అమాయకుఁడు :

సకలశాస్త్రపారంగతుఁడయినసారంగధరుఁ డమాయకుఁడు. సుబుద్ధి రాఁగల ప్రమాదమును ముందే యూహించి చిత్రాంగి మేడకుఁ బోవల దని యెంత బ్రతిమాలినను, తల్లిని జూడఁ బోవుటలోఁ దప్పేమున్న దని యాతని కాదని పోవును. ఫలాహారము గైకొనుటకై కవచాదులను దీయు మని చిత్రాంగి కోరఁగా దానిలోని మర్మమును గ్రహింపఁజాలక యాతఁడు కవచాదుల నూడఁ దీయును. చిత్రాంగి మర్మముగా మాటలాడుచు "ఆరాజును వేఱు నిన్ను వేఱుగఁ జూచెద నా? బహుదినములనుండి నీపై నాకు ప్రేమ. ఇదియే నీపడకటిల్లుగఁ జూచి యానందించుము. నీయిష్టానుసారము నీవు కోరిన వన్నియు నెరవేరఁ గలదు"-ఇత్యాదిగ నెన్ని మర్మము లాడినను నామె స్పష్టముగఁ జెప్పినప్పుడు కాని యామె దుశ్చింత యాతనికి తెలియరా దయ్యెను. ఇట్టి యమాయకుఁడు గనుకనే చిత్రాంగి యంత నాటక మాడినది.

ముగింపు :

ఇట్లు సారంగధరుఁ డీనాటకమున పితృభక్తిపరాయణుఁడుగను, పరస్త్రీపరాఙ్ముఖుఁడుగను, సుపుత్రుఁడుగను, నమాయకుఁడుగను గానవచ్చుచున్నాఁడు. సారంగధరుఁడు చిత్రాంగికి మాత్రమే కాదు మనకుఁ గూడ మధురమోహనమూర్తి !

సంజహోయలు

కలువకన్నెతోడ నెలరాజునకుఁ బెండ్లి
సేయ సంజనెలంత యాయతపడి
ముంగలింటఁ జుక్కముగ్గిడఁ గుంకుమ
యలికినట్టు లుండె నపరదిక్కు.

—తిమ్మావఝ్ఝల కోదండరామయ్య.

పోతనామాత్యుని విష్ణుభక్తి

by

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కడచన్న తెలుఁగు మహాకవులలో బమ్మెర పోతనామాత్యుఁడు చాల విశిష్టుఁడని చెప్పఁదగును. అతఁడు సహజ పాండిత్య బిరుద విరాజితుఁడు; మహాభక్తుఁడును. ఐహిక భోగములను విసర్జించిన మహామనీషి. ఇట్టి విశిష్టగుణోద్భాసితుఁ డగుటచేత నీతని కృతి యగు భాగవతము భక్తిరసపు ముద్దయై పారాయణ గ్రంథముగా విరాజిల్లుచున్నది. విషయప్రధానము లయినపురాణములందు సాధారణముగాఁ గవిత్వాంశ ముండ దని కింవదంతి. కాని పోతనామాత్యుని భాగవతము పురాణగ్రంథమే యైనను, నది మహాకావ్య మనియు నుడువవలసియున్నది. పౌరాణికగాథలను గవిత్వముతో రంగరించి కమనీయకావ్యముగా, బమ్మెరవారు భాగవతమును సంతరించినారు. ఈ హేతువుచే నాఁడును నేఁడును గూడ భాగవతము పండితపామరరంజకమై బహుళప్రచారమును గడించినది.

కవికర్మ కావ్య మగుటచే నాతని యాత్మీయత (personality) యా కావ్యమునందుఁ బ్రతిబింబించుచుండు ననుట నిర్వివాదము. ఈ దృష్టితో నాంధ్ర భాగవతమును బరిశీలించిన మనము పోతనామాత్యుని హృదయమును లెస్సగా గ్రహింపఁ గలుగుదుము. అతని విష్ణుభక్తి భాగవతమునందుఁ బ్రత్యక్షరమందు నంతర్వాహిక యై యున్న దన్నను దోష మనిపించుకొనదు. ఇఁక గజేంద్ర మోక్ష కథా భాగమును బురస్కరించుకొని పోతనగారి విష్ణుభక్తిని గమనింతము.

ఒకానొకప్పుడు గజేంద్రుఁ డొకఁడు తన ప్రియురాండ్రతోఁ గూడి యొక యరణ్యమునందు స్వైరవిహారము సలుపుచుండెను. తదవసరమునఁ బిపాసాపరాయత్తచిత్తుఁడై యతఁడు కొండొక కాసారమును గాంచి యందుఁ బ్రవేశించి జలక్రీడ లాడఁ దొడఁగెను. ఆ సరస్సునం దొక మొసలి నివసించుచుండెను. అది పయికి వచ్చి గజేంద్రుని పాదద్వంద్వమును గట్టిగాఁ బట్టుకొనెను. అంత నా పట్టును విడిపించుకొనుటకై గజేంద్ర మా మకరముతోఁ బెనఁగులాడఁ జొచ్చెను. తుదకా పెనఁగులాట పోరుగాఁ బర్యవసించి వేయివత్సరములు సాఁగెను. మకరమును జయించుట దుర్లభ మని యతఁడు తలఁచెను. "అకటా! దశలక్షకోటికరిణీనాథుఁడనై వనములో సుఖముగా నుండలేక నేనేల నీరాసచే నీ సరస్సును బ్రవేశించితిని? ఇఁక నన్నుఁ గాపాడు పుణ్యాత్ములు లేరా?" అనుచు బూర్వస్మృతి గలిగిన యా గజరాజు దీనాతిదీనుఁడై భగవద్ధ్యానము సేయ మొదలిడెను.

"ఎవ్వనిచే జనించు జగ, మెవ్వనిలోపల నుండు లీనమై,
యెవ్వనియందు డిందుఁ, బరమేశ్వరుఁ డెవ్వఁడు, [మూలకారణం
బెవ్వఁ డనాదిమధ్యలయుఁ డెవ్వఁడు, సర్వము దాన [యైనవాఁ
డెవ్వఁడు వాని నాత్మభవు నీశ్వరు నే శరణంబు [వేఁడెదన్."

ఈ ప్రపంచమే పరమేశ్వరునిచేఁ బ్రభవమంది, పెరిఁగి, నశించుచున్నదో, యెవ్వఁడు సర్వవస్తూత్పత్తికిఁ గారణభూతుఁ డగుచున్నాఁడో, యట్టి యీశ్వరుఁడే నన్నీ విపత్సమయమున సంరక్షించునుగాక! తన విలాసార్థమై యా భగవంతుఁ డీ ప్రపంచమును సృజించుచున్నాఁడు; తుద కతఁడే దానిని సంహరించుచున్నాఁడు. సృష్టిస్థితిలయములను గన్నులారఁ గాంచుచున్నాఁడు. అతఁడు సర్వాంతర్యామి. సకలార్థసాక్షి. అకలంకుఁడు. నర్తకునివలె నతఁడు సకల భూతప్రపంచమునందును నెలకొని నటించుచున్నాఁడు. అతని మహత్త్వమును మునీంద్రులు సైతము కనుఁగొన లేకున్నారు. ఐహిక సౌఖ్యములను బరిత్యజించి సర్వభూత సమదర్శితను గలిగి నియమశీలురై కాలము గడపు నా మహనీయులే బ్రహ్మను సందర్శింప లేకున్నారో యా బ్రహ్మను నేను ప్రార్థింతును.

ఈశ్వరుఁ డభవుఁడు. అతనికి నామరూపాదులు లేవు. అయినను సృష్టిస్థితి సంహారముల నిమిత్తము నామరూపాదులను బడయుచున్నాఁడు. అతఁడు తేజోమయుఁడు. శత్రుభయంకరుఁడు. సాధువర్తనులకు సులభుఁడు. వేదస్వరూపుఁ డయినయతఁడు సౌమ్యులకు సులభముగ దర్శన మొసఁగును. సజ్జన సేవ్యుఁడు. మోక్షప్రదాత. స్వయంప్రకాశ స్వరూపుఁడు. నావంటి దీనజనుల పాలిటి కల్పకము. అగ్నియు సూర్యుఁడును దమకాంతిచ్ఛటల నొకతూరి దశదిశావ్యాప్త మొనర్చి మఱియొకతూరి వానిని

దమయందే లీనము చేసికొనుచున్నారు. అటులనే యీశ్వరుఁడును సకలభువనములను సృజించి పిమ్మట వానిని దనయందే లీనము చేసికొనుచున్నాఁడు. అట్టి యీశ్వరుఁడు నన్నీ విపత్తునుండి రక్షించుఁ గాక!

భక్తవత్సలుఁడు, కరుణామయుఁడు నగునీశ్వరుఁడు దీనులయందును, బరమయోగీశ్వరులయందును, సర్వదిశలందును గలఁడని పెద్దలు నుడువుదురు. కలఁడు, కలఁడనెడువాఁడు నిజముగా నున్నాఁడో లేఁడో!

కలఁ డందురు దీనులయెడఁ
గలఁ డందురు పరమయోగిగణములపాలన్
గలఁ డందు రన్నిదిశలను
గలఁడు కలం డనెడువాఁడు కలఁడో లేఁడో?

శరణాగతరక్షకా! నాకు జవసత్త్వము లుడిగిపోయినవి. ధైర్యము విలోలమైనది. ఇఁక నీవుతక్క నితరులెవ్వరు నన్ను రక్షింపలేరు. ఈదీనుని రక్షింపుము. రావే ఈశ్వర! కావవే వరద!''

ఇట్లా గజేంద్రుఁడు భగవంతుని బహుభంగులఁ బ్రస్తుతించెను. తుట్టతుద కరక్షితరక్షకుండైన యీశ్వరుండాపన్నుండైన నన్నుం గాచుఁ గాక!'' అని నుడివి యతఁడు గగనవీథిని దీనదృష్టులఁ దిలకించెను. అతని మొఱను విని శ్రీ మహావిష్ణువు సిరికిఁ జెప్పకయు, శంఖ చక్ర యుగమును జేదోయి సంధింపకయుఁ, ద్వరితగతిని నేతెంచి తన చక్రాయుధముతో మకరమును ఖండించి వైచి గజరాజును సంరక్షించెను.

పోతనామాత్యుఁ డీరీతిని గజరాజును నిమిత్తమాత్రునిగాఁ జేసికొని తనివితీర భక్త్యావేశముతో విష్ణుస్తవమొనర్చియున్నాఁడు. కావుననే భక్తిరసప్లావితమైన యీగజేంద్రమోక్ష ఘట్టమునందు భక్తశిఖామణి యగు పోతనగారి విష్ణుభక్తి పరకాష్ఠ నందెనని పేర్కొనఁదగును. ఇది యత్యుక్తి కాదు.

దుర్యోధనుని దురాలోచనము

by

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Lecturer in Telugu.

ఉపోద్ఘాతము ;

ధర్మజుని రాజసూయ యాగము ముగిసిన పిమ్మట నొకనాఁడు దుర్యోధనుఁడు మాతులుఁ డగుశకునితోఁ గూడి పాండవ సభావిభవమును గనులారఁ గాంచి పాండవలక్ష్మి నెట్లయిన నపహరింప వలయు నని మలిన మనస్కుఁ డయ్యెను. తదాదిగ నతఁడు చింతాక్రాంతుఁ డయ్యెను. రాజ్యవ్యాపారములను విస్మరించెను. సకల సుఖోప భోగములయందు వైముఖ్యము వహించెను. సుహృద్విరంజనుఁ డయ్యెను. దుర్యోధనుఁడు దుఃఖార్ణవమున మునిఁగియుండుటను గనుఁగొని శకుని యతనిని సమీపించి "నేనుండ నీ వేల దురపిల్లుచున్నావు. వసుధేశ్వరు లందఱు నీకు భృత్యులై యున్నారుకదా?" యని ప్రశ్నించెను. దుర్యోధనుఁడు శకునితోఁ దన దుఃఖ కారణము నిట్లు వివరించెను.

దుఃఖహేతువు :

"పాండవుల సభను నీవును జూచితివికదా! అది యపూర్వము; సర్వమనోజ్ఞము. ఇష్టభోగావహము. ధర్మరాజు దాని నెటులఁ బడసెనో తెలియదు. రాజసూయ యాగసమయమున నతిప్రసిద్ధు లగురాజు లెల్లరు సభక్తికముగ ధర్మజునకుఁ గరదానము సేయుటచే నతని పార్థివత్వము స్థిరపడెను; తత్ఫలితముగఁ బాండవతేజము దశదిశావ్యాప్తమయ్యెను. శ్రీకృష్ణుఁడు తన చక్రాయుధముతో శిశుపాలుని మస్తకచ్ఛేదము గావించినపుడు వసుధేశ్వరు లెల్లరు నాతనికి జయజయధ్వను లిచ్చిరి కాని యొక్కరైనను నాతనిఁ బ్రతిఘటింప యత్నింపలేదు. దినదిన ప్రవర్ధమాన మగుచున్న పాండవులలక్ష్మిని జూచి నేను సహింపలేకున్నాను. మానధనాఢ్యుఁ డైనభూపతి సపత్నుల వృద్ధిని, నాత్మహానిని సహింపనోపునే?"

అప్పుడు శకుని ధృతరాష్ట్రుని సమ్మతియే కనుక లభ్యమగుచోఁ బాండవుల సిరిసంపదల ననాయాసముగఁ బడయఁ దగు నని దుర్యోధనునకు ధైర్యము చెప్పెను. పిమ్మట వారిరువురును గలసి ధృతరాష్ట్రునొద్దకుఁ జనిరి. దుర్యోధనుఁడు దుఃఖభారముచే నానాఁటికిఁ గ్రుంగి కృశించి పోవుచున్నాఁడని శకుని చెప్పఁగా విని ధృతరాష్ట్రుఁ డుదరిపడి కుమారునిశరీరమును స్పృశించి చూచి దుఃఖితుఁడై యిట్లనెను. "అనుజులు, మిత్రులు, ననుచరులు మున్నగు వారందఱు నీకుఁ బ్రియులే కదా! దివిజేశుని వలె భోగభాగ్యముల ననుభవించుచున్నావుకదా! సకల భూపతులును భక్తియుక్తులై నీకు దాసానుదాసులుగ నున్నారుకదా? అట్టి యెడ నీకేమి కొఱంత వాటిల్లెను? రాజ్యభోగముల నేల త్యజించితివి?"

దుర్యోధనుని దురాలోచనము :

దుర్యోధనుఁ డంత ధృతరాష్ట్రునకుఁ దన సంతాప కారణమును వివరించెను.

"పాండవుల విభవము దేవేంద్రుని విభవమును గూడఁ దలఁదన్నుచున్నది. వారి ప్రతాపము దిశాష్టకము నావరించికొనినది. ఉత్తరకురుభూములు మొదలుగ సమస్త భూములను సాధించిన విజయుని పరాక్రమాతిశయము నేమని వర్ణింపఁగలను? సఖ్యసంబంధములఁ జేసి కృష్ణుఁడును ద్రుపదుఁడును దక్క కడమ రాజు లెల్లరు పాండవులకు దాసులే. రాజసూయయాగమున ధర్మజుఁడు నన్ను రత్నపరిగ్రహణమునందు నియోగించెను. ఆతని గృహము సర్వరత్నాకరైక ప్రశస్త రత్నముల కాస్పదము. సింహళ పాండ్య కేరళాదిదేశాగతరాజపుత్రు లందఱు ధర్మరాజున కనర్ఘములైన వస్తువుల భక్తిపురస్సరముగ నొసఁగిరి. శ్రీకృష్ణుఁడు పదునాలుగువేల గజములు బహూకరించెను. సకలదేశాధీశ్వరులు ధనకనక వస్తువాహనాదులను ధర్మజునకుఁ బ్రీతి పూర్వకముగ నిచ్చిరి. అటుల సత్కరింపఁబడిన ధర్మజుని విభవమును గాంచి రాజకుమారుఁడనైన నే నెట్లు సహింతును?

యజ్ఞమును దిలకించు కుతూహలముతో నానాదేశములనుండి యేతెంచిన వివిధవర్ణములవారికి భోజనసదుపాయములు కల్పింపఁబడెను. ద్రౌపది ప్రతిదినము స్వయముగఁ బరీక్షించి యందఱకు సాదరముగ నన్నము పెట్టెడిది. హరిశ్చంద్రుఁడు మున్ను మహావైభవముగ యజ్ఞ మొనర్చె నని ప్రతీతి. కాని ధర్మజుని రాజసూయ యాగముతోఁ బోల్చిన హరిశ్చంద్రుని యజ్ఞము సరి గాదనియే నేను తలఁచుచున్నాను. అభిషిక్తుఁడైన యా ధర్మరాజునకు సాత్యకి ముత్యాలగొడుగును బట్టెను. భీముఁడు, పార్థుఁడు నాతని కిరుకెలంకుల మణిహేమ దండచామర యుగధారులై నిలువఁబడిరి. కవలును, శ్రీకృష్ణుఁడును వేర్వేఱ భూమిపతులను ధర్మజునకు మ్రొక్కించుచుండిరి. తదవసరమున నావంటి మహీపతు

లను జూచి ద్రౌపదీ సాత్యకులు నవ్విరి. కష్టపురుషు నట్టుల నితరులపేర్మిఁ జూచుచు నే నెట్లు సహించి యుండఁ గలను ?"

ఉపసంహారము :

శకుని యప్పుడు మాయాదురోదరవ్యాజమునఁ బాండవులలక్ష్మి నపహరింపవచ్చు నని నుడువఁగా దుర్యోధనుఁడు సంహృష్టహృదయుఁ డయ్యెను. కాఁగా, శకుని మతమున కొడంబడు మని దుర్యోధనుఁడు ధృతరాష్ట్రుని గోరెను. ధీరమతి యగువిదురునితో సంప్రతింత మని ధృతరాష్ట్రుఁడు చెప్పఁగా దుర్యోధనుఁడు "విదురుఁడు పాండవపక్షపాతి యని విందును. అతఁడు శకుని మతమున కొడఁబడఁడు. నీవు సమ్మతించినఁ జాలును. అట్లు నీవు చేయవేని నే నీక్షణమే సర్వభక్షుచే భక్షితుఁడ నగుదును" అని కడు నడలుగఁ బలికెను. శకుని మతము సరిగా దని తెలిసియుఁ బుత్రమోహముచే ధృతరాష్ట్రుఁ డందుల కంగీకరించెను. ఇటుల ధర్మజుని రాజసూయ యాగము దుర్యోధనుని మాత్సర్యమునకును దురాలోచనమునకును గారణభూత మయినది.

శిశుపాలుని శీలము

లోకజ్ఞుఁ డగునన్నపార్యుఁడు సజీవముగఁ దీర్చిదిద్దిన పాత్రములలో శిశుపాలుని పాత్ర మొకటి యని నుడువఁ దగును. "ధర్మజుని రాజసూయయాగ" మను ఘట్టము నందు స్వాభిమానముగల వీరయోధుఁడుగ, ధర్మజ్ఞుఁడుగఁ, బెద్దలయెడ నవిధేయుఁడుగ శిశుపాలుఁడు ద్యోతించుచున్నాఁడు.

రాజసూయయాగము ముగిసిన పిమ్మట భీష్మాచార్యు నభిమతమును శిరసావహించి ధర్మజుఁ డర్ఘ్యమును శ్రీకృష్ణునకు సభక్తికముగ నొసఁగెను. పేరు పెంపులు గడించిన యవనీనాథు లనేకులు సభాస్థలియం దుండఁగ ధర్మాధర్మముల నెఱిఁగిన ధర్మరాజు శ్రీకృష్ణున కర్ఘ్యప్రదానము సేయుట శిశుపాలునకు దుర్భరముగఁ దోఁచెను. తోడనే కోపోద్రిక్తుఁడై యతఁడు వయోవృద్ధుఁ డగుభీష్మాచార్యుని, ధర్మస్వరూపుఁడని వినుతికెక్కిన ధర్మజుని, త్రిలోకపూజ్యుఁ డగుశ్రీకృష్ణుని ముందువెనుకలు చూడకయే దూషణోక్తు లాడెను. అంతటితో నిలువక శిశుపాలుఁడు సపరివారముగ యుద్ధసన్నద్ధుఁ డయ్యెను. ఈ కథాఘట్టము నవలోకించిన శిశుపాలుఁడు వీరయోధుఁ డని విశద మగుచున్నది.

అర్ఘ్యప్రదానసమయమునఁ జైద్యుఁడు శ్రీకృష్ణు నుద్దేశించి పలికినపలుకు లాతని ధర్మశాస్త్ర వైదుష్యమును వ్యక్తము చేయుచున్నవి. భీష్ముని యభిమతము ననుసరించి ధర్మరాజు శ్రీకృష్ణున కర్ఘ్య మొసఁగెను. అట్లొసఁగుట ధర్మవిరుద్ధ మని శిశుపాలుఁడు తలఁచి,

"ఈతని వృద్ధని యెఱిఁగి పూజించితే
వసుదేవుఁ డుండఁగ వసుమతీశ
......................" (10 వ పద్యము)

అని నుడువును. వయసునను, జ్ఞానమునందును, పార్థివత్వము నందును శ్రీకృష్ణుని మించిన వార నేకు లుండఁగ ననర్హుని నర్హునిగాఁ జేసితి వని ధర్మజుని దూషించెను. కృష్ణుఁడు మానవమాత్రుఁడే యని శిశుపాలుని తలంపు. అందువలననే యతఁ డా పరమాత్ముని మహత్త్వమును గ్రహింపలేక పోయినాఁడు. కాని శిశుపాలుని తర్కసహిత వచోవిలాసము మాత్ర మతని ధర్మశాస్త్ర వైదుష్యమును దెలుపుచున్నది.

శిశుపాలునిశీలమునకుఁ గళంకము నాపాదించిన గుణములలో నతని యవిధేయత యొకటి! పెద్ద లనిన నతనికి గౌరవభావము శూన్యము. శిశుపాలుఁడు బాలుఁడుగ నున్నప్పుడు బలరామకృష్ణులు తమ మేనత్తయగు సాత్వతియింటికి విచ్చేసి యుండిరి. అప్పు డామె శిశుపాలుని శ్రీకృష్ణునిచేతి కందీయఁగా నతని మిక్కిలి చేతులును, మిక్కిలి కన్ను నూడి క్రిందఁ బడెను. అంత నామె కృష్ణు నుద్దేశించి "నా తనయుఁడు కుపథప్రవృత్తుఁడై నీ కనిష్టుఁ డగును. కరుణామయుఁడవై బాంధవ్యమును విస్మరింపక నీవు నీ మఱఁది కావించు నపరాధ శతమును సైరింపుము" అని ప్రార్థించెను. కావున శిశుపాలుఁడు కుపథప్రవృత్తుఁ డగు నని యాతని తల్లి తొలుత గ్రహించెను.

ధర్మజుని రాజసూయ యాగమున శిశుపాలుఁడు జ్ఞానవృద్ధుఁడగు భీష్ముని, సర్వశాస్త్ర ప్రశంసితుఁడగు శ్రీకృష్ణుని, ధీరమతియగు ధర్మజుని దూషించిన తెఱఁగును జూడఁగ నతని యవిధేయత ప్రవ్యక్త మగును. శ్రీకృష్ణుని యం దతనికిఁ గల ద్వేషభావము నిరుపమానము. అతనిని బూజించుట "పేడికి దారక్రియయును, జెవిటికి మధుర గీతియును, జీకున కత్యనుపమ సురూపదర్శనము" వంటి దని శిశుపాలుని యభిప్రాయము. అటులనే భీష్మాచార్యు నుద్దేశించియు నతఁడు "వృద్ధులబుద్ధులు సంచలింపవే" యని నుడివెను. "భీష్మపలుకుఁ జేసి చేల వయితి" వని ధర్మజుని మేల మాడెను. కనుక శిశుపాలుఁడు పెద్దల యెడ నవిధేయుఁ డనుటలో సందియము లేదు.

ఉపసంహారమున శిశుపాలుఁడు స్వాభిమానము గల వీరుఁడుగ, ధర్మశాస్త్ర రహస్యముల నెఱిఁగినవాఁడుగఁ, బెద్దలయెడనవిధేయుఁడుగ 'ధర్మజుని రాజసూయయాగ' మను ఘట్టమునందు వెలుఁగొందుచున్నాఁడు. దుశ్శీలుఁడే యైనను శిశుపాలుఁడు కృష్ణసాయుజ్య మందుటచే నతఁడు పరమపూజ్యుఁ డగుచున్నాఁడు!

—చల్లా రాధాకృష్ణశర్మ.

సౌందరనందములోని శైలి

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సౌందరనందమునందలి పద్యములు పేలవములు కావు. బలవంతముగాఁ దెచ్చి పెట్టిన గాఢ సమాస సమ్మిళితములు కావు. అవి పాండితీపటిమగల విశాలహృదయులు రచించినట్లు గోచరించును. ఇందు శబ్దాలంకారములుగాని, యాడంబరమునకై ప్రయోగించిన పద గుంభనలు గాని కన్పట్టవు. ఇంతమాత్రమునఁ గావ్యమున కెట్టి వెలితియుఁ గలుగలేదు. మీఁదు మిక్కిలి వివిధ సుమభరితములౌ లతానికుంజములవలె స్వేచ్ఛాగతి నల్లుకొని పోయినవి. మధురపద సంకలనముతో మకరందముఁ జిలుకు నా పద్యములు చదువరుల హృదయములకు షడ్రసోపేత మగువిందువలెఁ దోఁచును.

సౌందరనందములోని పద్దెము లన్నియు నద్దములోఁ బ్రతిబింబించు సహజాకృతిని దీపించునే గాని భిన్నరూపముల నించుకేనియుఁ దలపింపవు. నాయికా నాయకుల సంభాషణలలో సైతము శ్రుతిమించిన రాగమువలె మితిమీఱిన ప్రియోక్తులుగాని అశ్లీలభాషణలుగాని కనుపింపవు. ఇందలి యౌచితీ ప్రభావ మత్యద్భుతము. అర్థపుష్టియు, భావగాంభీర్యమును, రసానుభూతియు, నొండొంటితో సమన్వయించుకొని త్రివేణీసంగమమువలె హృదయానందము నొనఁగూర్చును. ఇందలి పెక్కుపద్దెములలో నొక్కొక్క పదము సుసార్థకమై యున్నది. ఈ కూర్పులోని నేర్పు సామాన్యముగా నందఱికిని గలుగనేరదు. కావున మధ్యకవుల గ్రుడ్డిబాటలో సౌందరనందమొక వెలుఁగుజోతి యని చెప్పిన నతిశయోక్తి కాఁజాలదు.

వీరి రచనాసరణిలోఁ గొంగ్రొత్తఁదన ముట్టిపడుచుండును. ఇందుల కీ పదజాలము నారయ నగును.

"పాదమూలమ్ము చేరి పెంపేదియున్న చాయ చూడుము సరి రెండు జాము లయ్యె"

"తన కోసమై అనుదినము క్రొత్తగఁ బూచునారామ లతలు"

"దరిద్రత తలద్రేలు గ్రుక్కి కొనుతావులు"— మొదలగు పద్యపాదములు చదువరుల కచ్చెరువు గలిగించును. ఈ ప్రబంధములోని దేశీయపదప్రయోగములు నిరుపమానములై కావ్యశోభను ద్విగుణీకృత మొనర్చుచున్నవి. ఉదాహరణమున కీ పదములఁ గాంచనగును.

'ఇట నున్న యట్లు' 'ఉన్నట్టులే పయనమ్ముగాఁగ,' 'అప్పటి కిప్పుడు,' 'తల కొక విధమున,' 'నోటికొక మాట వీట నాబోఁటిఁ గూర్చి' — మొదలగు ప్రయోగము లన్నియు సర్వసామాన్యముగా సాధారణ సంభాషణలో మన ముపయోగించెడివే.

సౌఁదరనందములోని యుపమానము లెన్నియో పొత్తము నిండియున్నవి. ఇవి యన్నియు నూతనములును స్వాభావికములునై ప్రబంధనిర్మాణమున కపూర్వశోభఁ గూర్చినవి. అందుల కీ యుదాహరణములఁ గాంచనగును.

'పాల సంద్రమ్మున నుద్భవించిన సుధాకలశమ్మును దాల్చి నాకలోకమ్మున వారిఁ బ్రోచుటకుఁ గా దరిఁ జేరిన వెజ్జుకైవడిన్'

'నలుదెసలఁ బొంచిన వృకాళివలన భీతి మాన్పి గొల్లఁడు గొఱియల మనుచు రీతి'

'పరక త్రుంచక నిల్చు కురంగివలె'

'పెనువెల్లువపై నెదురేగునట్టి యుడుపము వోలె'

'కళలకు నెల్లఁ బాసి కొడిగట్టిన దీపమువోలె'— మొదలగు నుపమానములఁ గాంచి నప్పుడు మహాకవి కాళిదాసుని కవితాప్రతిభ స్ఫురించుచుండును.

ఈ ప్రబంధరాజమునందలి సీసపద్యముల కొక ప్రత్యేకత కలదు. సీసము లన్నియుఁ బ్రతిభావంతములై చాతుర్యసంభరితములై యొప్పి యున్నవి. ఒక్కొక్క పద్యమందలి నాల్గుపాదములును నిమ్నోన్నతులు లేక సమోన్నతములై భాషాభావ సామ్యములతో నెంతయు నలరారుచున్నవి. పాత్రచిత్రణముఁ జేయవలసి వచ్చినపుడెల్ల సీసములే వాడినా రీ కవిసామ్రాట్టులు. మనస్సులోని యావేదనా పరిణామములఁ బ్రదర్శించుపట్లను సీసములే వాడఁబడినవి.

సౌందరనందములోని కొలఁది పద్యము లచ్చటచ్చట పూర్వకవికృతముల యనుకరణను బోలి యున్నవి. అందుల కీ క్రింది యుదాహరణలఁ గాంచనగును.

'వసి వాళ్వాడ దొకప్పుడు,
గసు గందదు మేల్మిచాయ కగ్గదు తావుల్
కొసరు మరందము చిలుకును
విసువక యెద దాల్తు నట్టిప్రేమసుమమ్మున్'—

అను కందపద్యము తిమ్మనార్యుని పారిజాతాపహరణము లోని యీక్రింది పద్యమును దలపించుచున్నది.

'పరిమళము సెడదు, వాడదు,
పరువము దప్పదు, పరాగభరభరితం బై
నిరతము జగదేకమనో
హర మగు నీ కుసుమరాజ మంబుజవదనా!

మఱికొన్ని పదము లటనట గురువర్యులు శ్రీ తిరుపతి వేంకటేశ్వరుల పాండవోద్యోగనాటకములోని పద్యములఁ బోలి యున్నవి.

సౌందరనంద మాధునికకావ్యములలో మణివలెఁ బ్రకాశించుచున్నది. ఇందలి పద్యము లన్నియు రతనాల దొంతరలవలె మిఱుమిట్లు గొల్పుచుండును. కావ్యవాసన లెక్కసమై, నిస్సారమైన యీ దినములలో సౌందరనందమువంటి ప్రబంధ మావిర్భవించుట తెలుఁగుఁదల్లి జన్మాంతర సుకృత మని చెప్పక తప్పదు.

సౌందరనందము కళాదృష్టితో వ్రాయఁబడి కళాసృష్టికి నూతనమార్గ మేర్పఱచినది. ఆంధ్రసారస్వత తరంగిణిలోఁ బ్రబంధనిర్మాణ మొక తరంగము. ఇది యాంధ్ర వాఙ్మయ లోకములోని యొక ప్రత్యేకత. ఇట్టి నిరుపమాన పూర్వ సంప్రదాయమున కీ కవీశ్వరు లెంతయుఁ గీర్తిప్రతిష్ఠలఁ గూర్చి గురుఋణమును దీర్చికొనుటయే కాక తన్మూలమున నాంధ్రలోకమున కొక యమూల్యసాహిత్యసుధాకలశము నొసంగిరి.

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యామినీతిలకమ్మ కామితార్థముఁ దీర్ప బిల్హణార్యుని ముందు వెలిఁగినావు,
నలుపరాళినిఁగొన్న వెలఁది యా దమయంతి నిను నుపాలంభించె నెరసులెన్ని,
ప్రవరాఖ్యుఁ డొల్లని పడఁతి వరూధిని జమునితో నినుఁబోల్చె శాంతిలేక,
వసురాజువలపుచేఁ గసుగంది గిరికన్య ముకుళించె నినుఁగాంచి మోముఁదమ్మి,

కావ్యకన్యకలీరీతి కలఁతఁజెంది, పంతమలరంగ నినుఁజేరి వింతపడఁగ,
నవతరించిరో! చంద్ర! యీ యాత్రసలుప, స్వాగతమ్మును బలుకఁగా సాగిరమ్మ!

(నా 'చంద్రమండల యాత్ర'—నుండి)

ఎటనోయున్న హిమాద్రిమీఁద సతితో నేకాంత వాసంబుచే
నటనన్ జేయుచు సాంధ్యరాగ రుచులున్ నాట్యాన దీపింప, నీ
జటలోడాఁగిన బాలచంద్రు సువిలాసానన్ బ్రదీపించు నా
యటవీ వాసపుఁగాపురమ్ము సుఖదంబౌఁగాదె నీ కెంతయున్!

(నా 'శివలీలలు' నుండి)

సాగరమంతయున్ బహుళ సైకతవేదులు, నాచు గుల్లలున్
బ్రోగులుఁ దెప్పలై పరఁగి, పూచినమల్లెలఁ బోలెనుండి బల్
వేగము తోడనొప్పు బలు ఫేనపురాసులు గల్గియుణ్, సదా
యేగతిఁ గూర్చునోకద! మహిణ్, రతనాలను మానవాళికై

(నా 'సాగరము' నుండి)

సత్యభామ శీలము

by

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నంది తిమ్మనచే రచింపఁబడిన పారిజాతాపహరణము శ్రీ కృష్ణదేవరాయల రసికతకు నాతని వైభవమునకుఁ బ్రబలనిదర్శనము. అదియొక మహాయుగము. ఆంధ్ర వాఙ్మయ ప్రాభవాతిశయముల కా శతాబ్దమాలవాలము. అది మఱువరానిఘట్టము.

పారిజాతాపహరణమునకు సత్యభామా శ్రీకృష్ణులు నాయికా నాయకులు. అందు సత్యభామ పాత్రపోషణము తిమ్మన కవితావైదుష్యమునకుఁ బ్రబల తార్కాణము. శృంగార మిందుఁ బ్రధానరసము. శ్రీ కృష్ణుని లౌకిక ప్రవృత్తియు నాతని జగన్నాటక సూత్రధారణా విశేషములును నిందు ముఖ్యాంగములని చెప్పకతప్పదు.

సత్యభామ శ్రీకృష్ణుని ప్రాణపదము. పదియాఱువేల సతులలో నీమెయే యాతని జీవితమునకు వెలుఁగుజోతి. ఆమె యైశ్వర్యము నిరుపమానము. ఆమె పరిచారికా బృందము, శృంగారవిహార స్థలములు, వినోద వస్తు సముదాయము నామె నిత్యజీవితమున కుదాహరణములు. కృతకాద్రులు, వాని పొంతఁ బ్రవహించు పూఁదేనియ కాలువలు, వాని తీరములందు నిర్మింపఁబడిన చంద్రకాంత శిలామయ వేదికలు నామె విహారస్థలములు. ఆమె మందిరాంతరము సర్వదా సఖురాండ్రచేఁ బోషింపఁబడు గోర్వంకలకు నివాసయోగ్యమైన బంగారు పంజరముల చేతను, యువతీజనముచే నాడింపఁబడు మయూరముల చేతను, వీణాగానముచే వినోదించు విదుషీమణులచేతను, రాజహంసలకు సైతము వయ్యారంపు నడకల బోధించు కన్యకాజనముచేతను నిండి మనోహరమై యుండును.

సత్యభామ మహనీయమైన శమంతక రత్నమును ధరించి సదా రైవతకాద్రి శిఖరముల పైననుఁ గర్పూర కదళీ వనములందును విహరించుచు వినోదించును.

శ్రీకృష్ణుఁడు సత్యభామ నెంతగాఁ బ్రేమించునో యంతగా నామెకు బెదరి భయపడుచుండును. తా నామెకు దాసానుదాసుఁడై మెలఁగుచుండును. కావుననే నారదమునీంద్రుఁడు పారిజాత పుష్పమాతనికిచ్చిన తోడనే యద్దానిని "భోజాత్మజ కిచ్చి నంగినుకతో నే మంచు నూహించునో మది సాత్రాజితి!" యని తలఁచుకొన్నంత మాత్రమున సత్యభామ స్వరూపము సాక్షాత్కారమై నట్లయ్యెను. దేవమునీంద్రుఁడు సైతము సత్యభామ యహంకారమును గర్వమును దెలిసికొని శ్రీకృష్ణుఁడామెకు లోబడిన వాఁడేయని, "ఇన్ని దినంబులున్నవతులందఱిలో నల సత్యభామ కన్నన్నుల ద్రిమ్మరు న్హరివశంవదుఁడై యనవిందు" నని రుక్మిణీకాంత యెదుటనే పలికెను. అందుచే శ్రీకృష్ణుఁడు సత్యభామా విధేయుఁడే కాక జగ మెఱిఁగిన దాసుఁడనియుఁ దెల్లమయ్యెను.

స్త్రీ స్వాభావికమునకుఁ బ్రతిబింబమో యనుటకు సత్యభామ పాత్రయే యీ కావ్యమునఁ గవితాశిల్పముచేఁ దీర్చి దిద్దఁబడినది. సత్యభామ మానవతి, సౌభాగ్యవతి, శ్రీకృష్ణుఁ డనవరతము తనకు విధేయుఁడై తన చెప్పుచేఁతలకు లోనై మెలఁగుటయే యామె యాశయము. ఏకించిత్తు దుశ్శకునములు మనస్సునఁ దోఁచినను బ్రియుని వర్తన శంకించుచుండును. నారదాగమన వృత్తాంతమును దెలిసికొనుటకుఁ బూర్వమా మానవతి తన శృంగారవనములోఁ గూర్చుండి యొక ప్రియ సఖితో ముచ్చటించుచుండ నామె దక్షిణభుజము, దక్షిణనేత్రము నదరెను. వెంటనే "ప్రాణనాథుఁ డొండొక చపలాక్షిఁ గూడి నను నొల్లని చెయ్దము లేమిచేసెనో". యని శంకించెను. నారదుఁడాడిన మాటలన్నియుఁ జెలికత్తెచే విని దెబ్బతిన్న త్రాచువలెను, నేయి వోయ భగ్గునమండు నగ్నివలెను, మండిపడుచు కోపోద్రేకమునఁ గన్నులెఱ్ఱవడ గద్గదకంఠముతో "ఏమేమీ కలహాశనుం డచటికై యేతెంచి యిట్లాడెనా, యా మాటల్చెవియొగ్గి తా వినియె నా యా గోపికావల్లభుండు" అని యిర్వుర నేకరువు పెట్టెను. మఱియు "పలు దెఱఁగు ముళ్లమాటలు, కలహమె కల్యాణమని జగంబుల వెంటన్మెలఁగెడు మౌని" యని నారదుని పెద్దఱికమును సైతము కడిగివైచెను. అంతియేగాక తమ విషయ మచ్చటఁ దలంప నేల యని ప్రశ్నించెను. తుదకు మునివలన లాభమే మనియు, నది యంతయు ధూర్తుఁడైన కృష్ణుఁ డొనర్చిన పనియేయని చెప్పుచు "మన మెఱియదె ప్రాణమైన మగఁడిట్లయినన్" అని తన ప్రాణాధిక్యమును దేటపఱచెను. అంతకంటెను సత్యభామ "స్త్రీల నమ్మదగదని చెప్పుదురే కాని నిజముగాఁ బురుషులే లోకములోఁ జంచలస్వభావు"లని సిద్ధాంతీకరించెను. ఇన్నిదినము సవతు లిందఱిలో తన్నే కన్నులఁ గప్పుకొన్న ప్రాణకాంతుని నాటకములన్నియు బూటకములనియు, "పూనుకొని మేలుఁ గీళ్ల కులోనయి విహ

రించువారని'' లోక మెఱుఁగక పోలేదనియు, దన యుపకృతిని ధ్వనింపఁ జేసినది. తుదకుఁ గలకాల మొకే విధమున బూసలలోని దారమువలె సతి మదిలో మెలఁగెడు పురుషులు గలుగుట దొలుజన్మము నోము ఫల''మని వేదాంతమును దలపించెను.

శ్రీకృష్ణుఁడు కలలోనైనను నవ్వులాటలకైనను దన మాట జవదాటవెరచునట! ఏపదార్థమైనను ముందుగాఁ దన యెదుటఁ బెట్టక యెవ్వరికి నీయఁడట! చెలికత్తెలు తనతో నేమి చెప్పుదురో యని లంచము లిచ్చునట! తోడి చెలియలు తనతో వంతునకు రా సయిరింప డట! అట్టి ప్రాణవిభుఁడా విధముగాఁ జేయునా యని మిగుల వాపోయి, ''పతియే సతులకు ప్రాణసదృశబంధువు, దైవము, నేడుగడ, అట్టి పతియే హద్దు దాటినఁగుల కాంతలకు వేరు గతికలదా యనియు, ''మగఁడింతులకుఁ జనవిచ్చి పుచ్చుకొన్న బ్రదుకరా''దనియుఁ దన యభిమానమును దేటపఱచెను.

ఇఁక సత్యభామ కోపస్వరూపము నించుక తిలకించినచో లోకములోని గడుసు కత్తెలపోకడలెల్ల నిశ్లే యుండునని తెలియగలదు. ఆమె ప్రియుని సాధించియే తీరవలయునని నిశ్చయించినది. మాసిన చీరఁగట్టికొని భూషణముల విసర్జించి, తల కొక వాసెన కట్టుకట్టి, నుదుట పట్టువైచి చీఁకటింటఁ బ్రవేశించినది. మాత్సర్యాతిశయముచే శరీరము చెమర్చినది. కంపము పుట్టినది. అట్టి స్థితిలో మాటిమాటికిఁ గన్నులు మూయుచుఁ దెరచుచుఁ దల యూచుచుఁ బాన్పుపైఁ బడుచు నుసురనుచుఁ బలు పోకడలచేఁ బ్రియుని రాకకై నిరీక్షించినది.

ఇంతలో నా జగన్నాటక సూత్రధారి శ్రీకృష్ణుఁడా కోపగృహములోఁ గాలువెట్టెను. ఆమెను సమీపించి యా విపరీతమునకుఁ గారణముఁ దెలిసికొనఁగోరెను. తన వలనఁ దప్పేమయినఁ గలిగెనా యనియు నామె దయ లేనిచో నొక్క నిముసమైనను నిలువఁజాలననియు ప్రాధేయపడి పలికెను. తుదకామె యాజ్ఞ శిరసావహించుటే తన ధర్మమని నుడివెను. ఎట్టకేలకు నాతఁడామె పాదముల చెంత మోకరిలెను. అంతటితో సత్యభామ విజృంభించినది. వెంటనే తన వామ పాదముచే నాతని శిర మావలకుఁ ద్రోచినది. శ్రీకృష్ణుఁడా దెబ్బతో నామె పాదమే నొచ్చుకొనియెనేమోయని యామె ననునయింప సమకట్టెను. ఆ మాట లన్నియు నామె కిచ్చకపుం బ్రియోక్తులై ''యెఱుంగునే పసులకాపరిభావజ మర్మకర్మముల్'' అని యీసడించెను. అతని కల్లబొల్లి పలుకులు తన చెంతఁ జెల్లవనియు రుక్మిణీకాంతయొద్దఁ జపింపు మనియు హెచ్చరించినది. తుదకామె యాత్మహత్యచేనైనను బంతము చెల్లించుకొందునని భీష్మించెను. దానితోఁ గృష్ణుని హృదయము తల్లడిల్లి పారిజాత సుమమేకాదు, నాకమున కరిగి పారిజాతవృక్షము నేతెచ్చి యామె పెరటిలో నాటింతునని శపథముచేసెను. అంతటితో సత్యభామ శాంతించినది.

మహనీయంబగు కార్యసాధనకునై మార్గమ్ములే కున్కినిఁ
బహుభంగుల్ దలపోసి వేడుదురు, '' దేవా! నీవకావంగ దే
మహితాత్మా!'' యని సాధుపుంగవులు కర్మాధీనులై స్రుక్కి, యే
గ్రహచారమ్ము ఫలమ్మొ! తోరమగు దుఃఖమ్మే విచిత్రమ్ముగాఁ!

(నా 'దైవోపహతులు' నుండి)

సౌందరనందము ప్రబంధరూపమున వేషము వేసికొన్న నాటకము

by

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సౌందరనందము కపిలవస్తుపురమునకు బుద్ధుని పునరాగమముతోఁ బ్రారంభమగును. శరత్కాల పూర్ణిమా సుధాకరుని చల్లని తొలివెన్నెల తీవవలెఁ జదువరుల హృదయ కలశములం దమృతవర్షము గురిపించు నీ ప్రవేశకమే యిందలి ప్రత్యేకత. ఈ ప్రబంధములో నీ చలనమతి మనోహరమై సముద్రతరంగములవలె పరువులెత్తుచుండును. ప్రబంధముల కిదియొక సహజాలంకారము.

లక్షణశాస్త్రము ననుసరించి యిందష్టాదశ వర్ణనలు లేవు. కావ్యము నారంభించుచునే కథలోని ప్రధాన విషయము నాలపించినారు కవులు. కథారచనము, సర్గ నిర్మాణము, పద్యములధోరణి ప్రబంధములఁ బోలినట్లుండియు వేయివిధముల ప్రబంధములకన్న వన్నెగలిగి యున్నది. అనుకరణమే ప్రధానముగాఁ గలిగిన యాంధ్ర ప్రబంధలోకములో నీ కవులు నూతనమార్గముఁ ద్రొక్కినారు. లక్షణదాస్యము, ననుకరణ జాడ్యములతో నాత్మహీనమైన కావ్యశరీరమునకీ కవిపుంగవులు క్రొంగ్రొత్త మెఱుఁగులు దిద్దినారు.

ఇది వట్టి పద్యకావ్యమే కాదు. ప్రబంధరూపమున వేసము వేసికొన్న నాటకమే. కావ్యములోఁ జొచ్చుకొని పోయియుఁ బైకి స్పష్టముగా గోచరించు మహానాటక మిది. తిక్కన భారతము నాటకమని నొక్కి వక్కాణించుటకు రెండు ముఖ్యకారణములున్నవి. కథలోని వ్యక్తులందఱును రంగముపైని పాత్రలవలె మిక్కిలి చలనముతోఁ గన్పట్టుచుందురు. 'వారిట్లుచేసిరి' అనుటకు బదులు 'వారిట్లుచేయుచున్నారు' అని ప్రత్యక్షచర్యవలెఁ దోఁచును. నటుని హావభావ ప్రదర్శనలన్నియుఁ జదువరులకు వీనులవిందై కనులపండుగు సేయును. అందులకే యది మహానాటకమనినారు.

తిక్కన భారతములోఁ బాత్రల సంభాషణ మొక యపూర్వము. ఆ సంభాషణలో జీవముట్టిపడుచుండును. పాత్రల సహజ తత్త్వమునకుఁ దగినట్టుగాఁ బరిసర పరిస్థితులకు సరిపోవునట్లు తిక్కనార్యుఁడు సంభాషణలు రచియించినాడు. ఇట్టి గుణములు రెండును దరువాతి కావ్యములలో నంతగాఁ గన్పట్టనేరవు. కాలక్రమమున నీ మాధుర్యము లింకిపోయి పద్యకావ్యములు బీడువడి పోయినవి. కాని సౌందరనందమీ బీడుబాటనే సస్యశ్యామల మొనరించినది. ఈ కావ్యమునఁ దిక్కన చూపిన ప్రతిభలు రెండును బాహాటముగా గోచరించుచుండు ననుటలో నతిశయోక్తి లేదు. నాటకమునకు ముఖ్యాంగము పాత్రచిత్రణము. ఈ పాత్రచిత్రణములో సౌందరనందము తన కళాప్రతిభల నద్భుతముగాఁ బ్రదర్శించినది. అంతియేగాక వెనుకటి కావ్యములలోలేని నాటకసౌందర్యము మఱింతగా సౌందరనందమున లీనమైపోయినది. ఇటులనే యీ కావ్యము తొలినుండి తుదివఱకు నాటకాత్మను వికసింపఁ జేసినది.

సౌందరనందములోని ప్రతిసర్గయు నొకరంగముగా వ్యవహరింపవచ్చును. ఇది యీ కావ్యములో నొక విశిష్టధర్మము. ప్రతి సర్గయు శోభిల్లుచుఁ జదువరులకుఁ గ్రొత్తరుచుల గల్గించుచుండును.

తొలుదొల్తనే విశ్వకల్యాణకరుఁడైన శాక్యర్షి ప్రవేశముతో లోకమునకు విశ్వమానవ సౌభ్రాత్రత వెలయింపఁ జేయఁబడినది. అదియే ప్రపంచకల్యాణమునకు దోహదమైనది. రంగముపై గౌతముని ప్రవేశముతో నాతని త్యాగప్రతిభయుఁ గొనియాడఁబడి నాటక సహజమైన సన్నివేశమునకు మఱింత శోభఁగూర్చినది. సౌందరనందములోని సర్గముల ప్రవేశ సమాప్తములు కేవల నాటకాత్మనే వెలయింపఁజేసినవి. ఉదాహరణమునకు ద్వితీయ సర్గ నందుని సందిగ్ధావస్థతో నొప్పిన రూపచిత్రణముతో ముగియును. ఆతని ప్రేమసౌధము గూలుటచేఁ గలిగిన యాతని రూపపరిణామము చదువరుల గుండెలను గదల్చివేయును.

మూఁడవ సర్గ నందుఁడు భిక్షులకుఁ దక్కుటతో ముగియును. భిక్షుకజనముచే నాతఁ డనుభవించు కష్టపరంపర కనులకుఁ గట్టినట్లొప్పును. వెంటనే తెరపడినట్లుగాఁ దోఁచును. ఇట్టులే సర్గపై సర్గ త్వరితగతినిఁ దొరలుచు నాటకరంగముల స్ఫురింపఁజేయుచుండును. మఱియు నిటులనే యేడవసర్గలో నందుఁడు దుఃఖాక్రాంతుఁడై

తన ప్రేమ నిరూపించుకొని తన సుందరికిఁగూడ అర్హత యుండని వేడుకొనును. గౌతముఁడు శీలవతులకు సైతము నర్హత సిద్ధించగలదనుటతో నా సర్గముగియును. ఆ సన్నివేశమొక గభీరస్రవంతివలెఁ దోఁచును. అంతటితోఁ దెరజారినట్లు తోఁచును.

ఇవియన్నియు సర్గల ప్రారంభ సమాప్తములకు విశిష్ట లక్షణములు. ఇదియే యసాధారణప్రజ్ఞ. వాఙ్మయ స్వరూపము లన్నింటిలో నాటకమునఁ గథ మనోహర రూపముఁదాల్చుననుట నిర్వివాదము. కావ్యమున కీర్తి తక్కువైనను గవి చాతుర్యముచేఁ గొంతవఱకు నాటకాత్మను జొప్పించుట కష్టతరముగాదు. అట్టి నాటకాత్మ సౌందరనందమున మిక్కిలి సుందరముగా నిర్వహింపఁబడినది.

సౌందరనందములోని సన్నివేశ సౌందర్యము వర్ణనాతీతము. నాటకమునకుఁ గావలసినవి నాటక యోగ్యములైన సంఘటనలు. ఈ సంఘటనలే సౌందరనందమున రసవాహినిగాఁ బ్రవహించినవి. రెండవసర్గలో సుందరీనందులు ప్రణయ కేళీపరంపరలో మునిఁగి తేలుచుండ నాకస్మికముగా బుద్ధుని భిక్షావాక్కు పిడుగుపాటువలె విననగును.

అంతటితో సుందరీనందుల ప్రణయలోకములోఁ దుపాను చెలరేఁగినది. ఆకస్మికముగా జరిగిన యీ సన్నివేశమే కథకంతకును మూలబీజమైనది. అంతటితోఁ గథా గమనము మారి వేరొక వాతావరణములోఁ బయనమైనది.

ఇది యొకలీల యేమొ! జగదీశ్వర! వేడుకమీఱు నీకు, నీ
మదిఁ దలపోయ వేమొ! పలుమాయలు జేసియుఁ గార్య భంగమే
హృదయ వికాసమేమొ! మది నెట్టులఁ దాల్చితి వయ్య తంత్రముల్!
వదలని పూర్వకర్మ పరిపాకమె భాగ్యము దేవ మాకిలన్!

కలఁడా దైవములోక మందనుచు దీర్ఘంబైన సంక్షోభమే
బలమై రోయుదు రాత్మలందు నొగి వారిం బ్రోవమింజేసి, యీ
కలి కాలమ్మున దోసకారులకె నీ కారుణ్యభావమ్మొ! లో
పలి భావమ్మది యాట బూటకముగాఁ బాలింతువో లోకముల్!

(నా 'అభాగ్యులు' నుండి)

సౌందరనందములోని యుత్తమనాటకాత్మ

by

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నాటకములోఁ బాత్రచిత్రణము రమణీయముగా నున్నచో నారూపక మతిమనోహరమై రాణించును. సౌందరనందమున నీ పాత్రచిత్రణయేగాక సన్నివేశ సారస్యము కావ్యము నంతకును బుష్టినొసంగినది. రూపకములో నే పాత్ర లే సందర్భమున నెచ్చట నేవిధముగాఁ గలిసికొన్న రసవంతమై ప్రేక్షకుల నానందపఱచునో యారీతిని ఘట్టముల నిర్మించుట రూపకకర్త విధియై యున్నది. అట్టి యుత్తమ ధర్మము నీ సౌందరనందమున సంపూర్ణముగా నిర్వహింపఁబడినది.

సుందరీనందు లొకరినొక రెడబాసిన పిమ్మట వారిరువురు నూతనావస్థలో నైరి. ఇరువురును బౌద్ధభిక్షువులై వేర్వేరు విహారస్థలములందుండిరి. ఐనను వారి పునస్సమాగమముతోఁ గావ్యాత్మకు మెఱుఁగులు దిద్దుట కావ్యకర్తల విధియైయున్నది. చివరిసర్గలో నీ సన్నివేశమును గూర్చి చదువరులను ప్రేక్షకులుగా మార్చినా రీ కవిపుంగవులు.

ఒక చేతితోఁ గనులు నులుముకొనుచు నొకచేతితోఁ దన్ను లాగుచుండిన బాలకునితో దరిద్రదేవత కాలవాలమగు నొక గుడిసెలోఁ బ్రవేశించినది సుందరి. అంతకు మున్నే నందుఁడును బౌద్ధభిక్షువులతోఁ గలసి యందుఁ బ్రవేశించి శోకాగ్నిచేఁ గృశించి యార్తినొందిన నొక బాలికను హృదయమునఁ జేర్చి ముంగురులు సవరించుచు బుజ్జగించుచుండెను. అతఁడు సుందరి రాకను గాంచక వేరొకదిశకు మోముఁద్రిప్పి నిలిచియుండెను. సుందరి యాకుటీరములోఁ బ్రవేశించినంతనే 'బుద్ధభగవానుఁడే మాకు శరణ'మని పలికెను. ఆ మాటతో నందుఁడామె వైపు చూచెను. సుందరియు నాతనిఁగాంచినది. చిరకాల వియోగ దవానలముచే నీరసించిన వారి నేత్రముల కమృతవర్షపాతమైనట్లుండెను. వెంటనే వారిరువురును సమీపించు తలంపున పాదముల నెత్తియుఁ దటాలున! హా! యని యట్లే నిలచిరి. అప్పటికి సుందరి మనోవాక్కర్మలచే భిక్షుకవ్రతముఁ బూని ప్రజాసేవలో నిమగ్నయయ్యెను. నందుఁడును నిస్సంగుఁడై భిక్షుకబృందముతోఁ బీడితలోకమునకుఁ దన సేవాధర్మము నంకితమొనర్చియుండెను. అట్టి పునీతహృదయములతో నున్నవారికి పునస్సంయోగ మా సేవాసదనములఁ జేకూరెను. ఈ ఘట్టముచేఁ గథకు శాంతియు లోకకల్యాణమును జేకూరినవి.

నాటకాంతపు భరతవాక్యమో యనునట్లు గౌతమ మునీంద్రునిచే నమృతతుల్యములగు నాశీర్వాదములఁ జేయించినారీకవిపుంగవులు. ఆ కుటీరమందే సుందరీనందుల పరస్పరావలోకనమైన పిమ్మట గౌతముఁడు వారిని సమీపించి సుందరితో నిట్లు పలికెను "సుందరీ! ధర్మసోదరీ! మున్ను నేనొక నందునిఁ దస్కరించితిని. ఇదిగో చూడుము, ధర్మసోదరుఁడైన నందుని, ధర్మతనయుండైన నొకబాలనందుని నీ కొసగుచున్నాను. గైకొనుమనెను. పిమ్మట నందునివైపు తిరిగి యాశాక్యమునీంద్రుఁ డిట్లు పలికెను. "కుమారా! నాఁడు సుందరి బాహుబంధమునఁ జిక్కిన నిన్ను గొనిపోయినాను. నా ఋణము దీర్చికొంటివి. ఇదిగో ధర్మసోదరి యీ సుందరిని, నీ యనాథశిశు సుందరిని నేఁడు నీకిడుచుంటిని. మీకికసృష్టియానందమై సుందరమై గోచరించుగాఁత!" యని దీవించెను. ఇట్టి సన్నివేశమే యుత్తమ నాటకమునకు సహజమగు నుపసంహారము.

ఇఁక నాటకములోని విషయైక్యత కడుంగడు మెచ్చఁదగినది. కావ్యారంభమునఁ గపిలవస్తుపురములోఁ బ్రవేశించిన బుద్ధుఁడు తన ధర్మోపదేశముఁ జేయుచుఁ బురజనుల మేల్కొల్పెను. ఇది నాటకారంభమునకుఁ జక్కని తీరు. కావ్యమంతయు బౌద్ధీకరణముతో సాగినది. సేవామయముగా ముగిసినది. ఇట్టి విషయసమన్వయము పెక్కు నాటకములందే కానుపించదు.

మఱియు నీ కావ్యములోని పద్యరచనాచమత్కృతి హృదయమున కానందమును వీనులకు విందునై నాటకాత్మకు మఱింత దోహదమొనఁగూర్చినది. పద్యములలోని పదప్రయోగ మతిమృదులమును భావభరితమునై యొప్పుచున్నది. మచ్చునకై మూఁడవసర్గలోని కొన్ని శబ్దములను వాని భావములను గమనించనగును. "పుణ్యసతీజనము, అన్నదాన పుణ్యవ్యాజము, దాచినది మహా సుకృతము, పరివ్రాజపు దీక్షకుఁ దొలిశుభము, భైక్షపుంభాజనము"—ఇందలి సందర్భోచితికిఁ దగినట్లుగనే పద్యములోని భావమును గంభీరమై యొప్పుచున్నది. బుద్ధుఁడెప్పటివలె భిక్షార్థమై పురవీథులఁ దిరుగుచు నాఁడు నందుని వాకిట నించుక సేపునిలిచి యస్తినాస్తి

యను బల్కొక్కటియు వినఁబడక పోవుటచేఁ దన దారినిఁబోయెను. పిమ్మట నందుఁడా విషయము నొక సేవకురాలి మూలమున విని ప్రియురాలినొప్పించి తానే స్వయముగా సోదరుని భిక్షార్థమై నిజగృహమునకుఁ గొనిపోవవచ్చెను. గౌతముఁడేమియుఁ బలుకక చేసన్నల నాఁటికిఁక భిక్షనొల్లనని తెలిపెను. నందుఁడును మెల మెల్లగా జాఱుచుండగా నిలు నిలుమను చూపొకటి నందుని బంధించి నిలువరించెను. వెంటనే గౌతముఁడు పూజయు, భక్తిశ్రద్ధలు బ్రకాశించునట్లు, పుణ్యాంగన లన్నదానపు నెపమున జన్మాంతర సుకృతఫలమోయన దాచిన పెట్టెయోయనునట్లు పరివ్రాజకదీక్షకుఁ దొలి శుభమోయనునట్లొప్పిన తన చేతిలోని భిక్షాపాత్రను నందునిచేతిలోఁ బెట్టెను.''—ఈ భావమునకుఁ దగినట్లు పదజాలమంతయు నర్థవంతమై యొప్పియున్నది.

ఈ సౌందరనందమునకు నాటకాత్మ నినుమడింపఁజేసిన ముఖ్యాంశములలో మఱొకటి పేర్కొనఁదగినది పాత్ర చిత్రణము. మొదటి సర్గలో బుద్ధుఁడు పురప్రవేశముఁ గావించినంతనే యా బాలగోపాల మాతని సమీపించిరి. వృద్ధభూపతియు, యశోధరయు నా ప్రజావాహినిలో నిలచియుండిరి. అందు యశోధర రూపచిత్ర మత్యంత స్వాభావికమై చదువరుల గుండె లగల్చుచున్నది—'కాటుకబాసి కాంతి విహీనమైన కనుగొనలనుండి కన్నీటి బిందువులు జారుచుండగను, సంస్కారవిహీనమై వ్రేలాడు శిరోజములు సెదరి వీపుపై చిక్కుపడియుండగను, శుష్కించిన బంగరువంటి శరీరము సంభ్రమముచేఁ గంపించుచుండగను, బాలిపోయిన చెక్కిళ్లపై జారిన కన్నీళ్లు చారికలుగట్టగను, నంతఃపురమునుండివచ్చి శుష్కవీక్షణాలచే భర్తను జూచుచు, రూపమువహించిన శోకమో యన కొడుకు కూఁకటి నొకకేలఁ బుడికికొనుచు యశోధర యించుకదూరమున నిలిచి యుండెను!

ఇంత కంటెను సుందరీ రూపచిత్రణలో నీ కవులు ప్రదర్శించిన శిల్పకౌశల మత్యద్భుతము. సుందరియే నందుఁడుగను, నందుఁడే సుందరిగను కేళీవిలాసములఁ జొక్కుచు జీవితమాధుర్య మనుభవించు నాఁటి సుందరి రూపచిత్రణమును, క్రమక్రమమున భిక్షుణియైన యామె రూపచిత్రమును వేర్వేరు ఘట్టములలో వేర్వేరు రూపములలోఁ జిత్రింపఁబడి రసానుభూతియై యొప్పుచు వర్ణనాతీతమైయున్నది. ఇట్టి మనోహర దృశ్యములచే నీ సౌందరనందము నాటకాత్మకు నిలయమై యతిరసవంతముగాఁ బ్రకాశించుచున్నది.

విమలమ్మౌ హృదయమ్ము జీఱు కొనుచున్ వేమారు నీ నామమున్
కమనీయమ్ముగఁ జింతసేయ సుజనుల్ గామ్యార్థులై నిచ్చలున్,
సుముఖమ్మేయెడఁ జూపకున్కిఁ దగునా! శోధింతువా నీ ప్రజన్!
యమలోక మ్మొనరింపకయ్య గతులన్ న్యాయమ్ము పాలింపు మీ!

జీవిత మంతయున్ వెతలఁ జేపడి యూపిరి వోకయున్, సదా,
భావి సుఖార్థమై సలుపు పావనమూర్తుల ధర్మదీక్ష సం
భావన సేయవైతి వది పాపమొ! మోసమొ! నీ విలాసమో!
నీవిధి నిర్ణయంబునకు నెమ్మది ఘూర్ణిలు కంధి కైవడిన్!

(నా "దైవోపహతులు" నుండి)

స్వర్గీయ శ్రీ పమ్మి రామస్వామి శ్రేష్ఠి, B. E; A. M. I. E, గారి
కాంస్యవిగ్రహావిష్కరణోత్సవ సమయమున నర్పింపఁబడిన పద్యసుమములు.

నీరాజనము

నీవొకదివ్యమూర్తివవనిం జనియించితి పుణ్యమూర్తివై,
భావిజనంబు నీవిమలభావము లెంచుచు నాత్మలందు, నీ
పావననామమే మిగుల భాసురమై వఱలంగ నెంతయున్
జీవితధర్మమోయనఁగఁ జిత్తములన్ జపియింతు రెప్పుడున్

కలఁడే యెందును నీకుసాటిగల సత్కర్మాను సంధాయి! నీ
తలఁపే కృత్యముగాఁగఁ గూర్చితివహో! ధన్యంబు నీ జన్మయే!
కలలెతోచను మాకుఁ జూడగను నీ కార్యంబు లెప్పట్లయేన్,
తలమే బ్రహ్మకునైన నీదుమహిమల్ దర్శింపఁగా నెంతయున్

సారథిలేని రథ్యములఁజయ్యనఁదోలుచు సవ్యసాచివై
తేరుమరల్చినావు కడు తేఁకువఁజూపియు, నీమనోరథ
మ్మేరణభూమియై పరఁగి యెల్ల విధమ్ముల నడ్డుకొన్న, నీ
వీరగుణమ్ము కేనిడుదు వేమఱు నారతు లందుకోవయా!

చీమచిటుక్కుమన్న, నల శ్రీపతిఁజేరఁగఁ గొండనెక్కి, నీ
కామితముల్ జపింతు విల కర్జములన్నియుఁ బూర్తి నేయ బల్
నీమము మీఱ నెంతయుఁ బునీతమునౌ హృదయమ్ముతోడ, నా
హా! మహితాత్మ! నీకెతగు హైందవధర్మము నెంచిచూడగన్.

సరిగంచుల్ దలపాగ సోయగముతో, సౌవర్ణ తేజమ్ముగా
సరిపోలందగు గంధపుందిలక, ముత్సాహమ్ముదీపించు, నా
కరుణాదృష్టియు, హాస్యభాషణ, చమత్కారంపు నుక్తుల్ గనన్
మరువంజాలరు జీవితాంతమును, రామస్వామి! నీనామమున్!

వాస్తుశాస్త్రజ్ఞాన వైభవమ్మొనరంగ నుద్యోగ ధర్మాన నొప్పినావు,
స్థానిక జనసంఘ సాహితీ సేవకై పల్లెకూటము లిచ్చి వఱలినావు,
దివ్యకళాశాల దిటముగా నమరంగ యోగివై సాధించి యొసఁగినావు,
స్వర్గలోకమునందు సర్వకళాశాల నిర్మాణ మొనరింప నేర్మిమీఱ,
నింద్రునానతి దివమున కేగినావొ! కాంస్యలోహమె నీరూపుకలిగి నేఁడు,
ధన్యమయ్యెను మహనీయ! ధరణియందు, స్వీకరింపుము నివ్వాళి మోకఱిలుదు!

అరయఁగ నీకునొక్క సుమహారము చంపకమాలఁగూర్చి సుం
దరముగ నుత్పలమ్ముల వితానపు వాసన సోఁకుచుండ, నీ
యురమున దాల్ప నిచ్చితి నహో! హృదయమ్మిదె పూపుభంగి, నీ
చరణ యుగంబు నంటనొగి సాగిలి మ్రొక్కుదు నాత్మశాంతికై!

ఇట్లు, బుధ విధేయుఁడు,

బిట్రా. భావనారాయణ
ఆంధ్ర భాషోపన్యాసకుఁడు
సర్ త్యాగరాయ కళాశాల.

చెన్నపురి,
6-10-1955

"నాగరాజు" - నామౌచిత్యము

by

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హైందవమత సాంప్రదాయకము ననుసరించి భారతదేశములో భగవదారాధన యొక నిత్యకృత్యమై విలసిల్లుచున్నయది. పరమాత్మ స్వరూపమే విభిన్నరూపములతో నింటింట నొక వేల్పయి తుదకిల వేల్పుగా నొక ప్రత్యేక నామము వహించినది.

ఆంధ్రదేశములో పలుతావులందు సుబ్రహ్మణ్యస్వామి వెలసి స్వీయ మహిమాతిశయములచేఁ బ్రజల కామితార్థములఁ దీర్చి యాలయములందు నిత్యారాధితుఁ డగుట పరిపాటి. సుబ్రహ్మణ్యస్వామియే నాగేంద్రుఁడు. తెలుఁగునాటఁ బల్లెలలో నీ నాగేంద్రుని మహిమలు వర్ణనాతీతములు. ఏ యిసుమంత నొప్పి గలిగినను నాగేంద్రునకు ముడుపులు గట్టుటయు, శిరోజములిచ్చుటయు సర్వసామాన్యము. తుదకు దీర్ఘకాల సంతానప్రాప్తి యొనగూర్చుటొక యద్భుతవిశేషము.

నాయుఁడుపేట నివాసి మంగపతినాయుఁడు చిరకాలము సంతానహీనుఁడై నాగేంద్రుని కృపచే నొక పుత్రికను బడసెను. నాగేంద్రుని వరప్రసాదిని యగుటచే నాయుఁడు దంపతు లా పుత్రికామణికి "నాగమణి" యని నామకరణము చేసిరి. ఈ కారణముచే నాగేంద్రుఁడు వారి కిల వేల్పుగూడ యయ్యెను.

గ్రంథకర్త యీ విషయమునకుఁ బ్రాధాన్య మివ్వఁదలఁచి యీ నవలకు "నాగరాజు" అని నామకరణ మొనర్చుటొక విశేషము. నాగేంద్ర వరప్రసాదినియైన నాగమణి యుదంతముచే లోకమునకు సుబ్రహ్మణ్యస్వామి ప్రభావమును విశదీకరించుట మఱి యొక విలక్షణము. ఈ నవలలోని కొన్ని ఘట్టములందు భవిష్యత్కార్య సూచనలఁ దెలుపు నాగేంద్రుని మహిమ కెన్నియో తార్కాణములు గోచరించుచున్నవి. అన్నిటి కంటెను గథకు బీజమోయనునట్లు, నాగమణి వివాహానంతరము, మూఁడవనాఁటి సాయంకాలము జరిగిన సన్నివేశము మహాద్భుతము. నాయుఁడు దంపతులు వధూవరులను వెంటఁబెట్టుకొని పెండ్లి పెద్దలతోను, బంధువర్గముతోను నాగుల దిబ్బవద్ద వెలసిన సుబ్రహ్మణ్యస్వామికి మ్రొక్కులు చెల్లించుటకై మహావైభవముతో బయలుదేరిపోయిరి. అచ్చట జరుగవలసిన పూజాదికములన్నియు ముగిసినతరువాత నూతన దంపతులను కొంగులు ముడివైచి - ఆలయము చుట్టు ముమ్మారు ప్రదక్షిణము చేయించి స్వామికి మ్రొక్కించి కానుకలు చెల్లించిరి. వధూవరులకుఁ బురోహితుఁడు తీర్థప్రసాదములిచ్చెను. ఈ తతంగమంతయు ముగియునప్పటికి సందెచీఁకటి పడినది. వెంటనే వారందఱు గృహోన్ముఖులైరి. పది బారలు వచ్చుసరికి వారి త్రోవకడ్డముగా నొక పెద్ద నాగరాజు జరజరవచ్చి పడగను నేలకు ముమ్మారు గొట్టి ఫూత్కరించుచు నెవ్వరిజోలికిఁ బోక చేరువ పుట్టలోనికి దూరిపోయెను. అది యెందుండి వచ్చెనో యెవ్వరికిఁ దెలియదు. వివాహమహోత్సవానంతరము నిట్టి సమయమున సర్పశకున మగుటయు, పడగవిప్పి ముమ్మారు నేలఁ గొట్టుటయు నరిష్టదాయకమేయని తెల్లమయ్యెను.

పవిత్రహృదయుఁడగు రాజయ్య హృదయపూర్వకముగాఁ బ్రేమించిన నాగమణిని, దుశ్చింతకు లోనై, తలిదండ్రులు వేరొక వరునకిచ్చి పరిణయమొనర్చుటకసమ్మతి సూచనయే యీ నాగేంద్రుని సాక్షాత్కార ఫూత్కారములు. ఆ నాఁటితో నాయుఁడు దంపతుల హృదయములలో నా సన్నివేశమే తిరమై నిల్చి యే క్షణములో నెట్టి విపరీతము జరుగునోయని భీతిఘుస్న భవించి యుండెను. తత్ఫలితముగా నా సంవత్సరాంతమున వారి కలప దొడ్డిలోని మండెలన్నియు మండి మసియయ్యెను. వారి గుండెలు నీరయ్యెను. వ్యాపారము దెబ్బతిని యపార నష్టమునకు లోనయ్యెను.

తరువాత అనతికాలమునకు నాగమణి తీవ్రవ్యాధికి గుఱియై మంచముపట్టెను. ఆమె జ్వరపీడనముచే శుష్కించి, జీర్ణించి, శల్యావశిష్టయయ్యెను. నాయుఁడు దంపతులు తమ యేకైక పుత్రికకై అహోరాత్రములు ప్రాణము లరచేతిలోఁ బెట్టుకొని తుదకేమి కానున్నదో యని ఆందోళనఁ జెందిరి. కాని దైవానుకూల్యముగ ప్రచ్ఛన్నవేషముననున్న రాజయ్య పవిత్రరక్తముచే నామె వ్యాధినుండి విముక్తి చెందినది.

ఈ నవలయందు, సత్యము, అహింస, ధర్మములకే సంపూర్ణాధిక్య మొసఁగఁబడి తత్ఫలితములచే నీ గ్రంథ

నామము స్ఫురింపఁబడినది. మంగపతి నాయుఁడు తన బావమరణ సమయమునఁ దనకుమార్తెను రాజయ్యకిచ్చెద నని మౌనముగా వాగ్దానమొనర్చెను. కాని విధివిపరీతమై యా వాగ్దానము నతిక్రమించెను. ఆ ఫలితమే యీ యుదంతమునకు మఱియొక కారణము.

ఈ గ్రంథమందలి పాత్రపోషణ మతిరమణీయము. అత్యంతహృదయాహ్లాదకరము. ఇందు నాటకమువలె నొక్కొక్క భాగము నొక్కొక్క యంకమువలె గంభీరభావముతో నొప్పియున్నది. ఇది రూపకమే యగుచో నిందు కథానాయకుఁడు రాజయ్యయును, కథానాయిక నాగమణియునై యుండవలయును. కథసాగిన కొలఁది "నాగరాజు" అను నామములోని పదములు రెండును "నాగూ" యని నాగమణి నామమును, "రాజూ" యని రాజయ్యనామమును సంబోధనతో నొప్పి పరస్పరము "నాగరాజు" అయ్యెనేమోయని ధ్వని స్ఫురించుచుండును. ఇట్టి విశాలభావములచే నీ గ్రంథమునకు "నాగరాజు" అను నామమెంతయు నుచితమై యొప్పియున్నది.

చిత్రము నీదుచర్యభువి సృష్టి విధాన మలోకసామ్య మిా
చిత్రము శోచనీయము, విశిష్టవిధానమె యానొ! తండ్రి! నా
ఆత్రపుఁ బల్కుగాదు సుమి! న్యాయవిరుద్ధముఁ బ్రోదిసేయు నీ
చిత్రపు బొమ్మలాటఁగని చింతిలుదుర్ మది పొక్కనెంతయున్!

నానాబాధల పాలుచేసి యిల నజ్ఞాతంబుగా నొక్కెడన్
దీ నావస్థల ప్రొద్దుఁబుచ్చు బుధులన్ ధీమంతులన్ గానవో!
ఏనాడున్ బడరానిపాట్లు నగుఁబాల్జేన్నన్ని యో పూన్చి, నీ
ధ్యానంబున్ విడనాడఁజేయునొ! యిసీ! ధర్మమ్మె పోనాడెదో!

(నా "అభాగ్యులు" నుండి)

రాజయ్యశీలము

by

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రాజయ్య, నాయుఁడుపేట నివాసి, ప్రముఖ కలప వర్తకుఁడు, సంపన్న గృహస్థునగు మంగపతిరావు నాయుని మేనల్లుఁడు. రెండేండ్ల వయసులోఁ దల్లిని పదేండ్ల ప్రాయమప్పుడు తండ్రినిఁ గోల్పోయి రాజయ్య మేనమామ యింటియందే పెరుగుచు నాంధ్రభాషలోఁ దగినంత పాండిత్యము గడించెను. లౌకికజ్ఞాన మెంతయు నార్జించెను. మేనమామ కలపవర్తకములో నితఁడు ప్రముఖపాత్రవహించుచు మామకుఁ గుడిభుజమై యుండెను.

రాజయ్య స్వచ్ఛమైన జాతీయవాది. ఆత్మాభిమాని. సర్వదా ఖద్దరు వస్త్రములనే ధరించుచు దేశీయ విధానమును బాటించుటలో నాతనిదీక్షయకుంఠితము. మద్రాసు నుండి పాశ్చాత్య వేషములో దిగిన తన మరదలు నాగమణిని తన వాక్ప్రౌఢిమచే నిముసములో స్వచ్ఛమైన భారతనారీమణిగ నొనర్చెను. మేనమామ సహకారముతో నాపేటయందొక గురుకులమును స్థాపించి దానికి భాషామందిరమని నామకరణ మొనర్చెను. దానికి తానే కార్యకర్తగాఁ బనిచేయుచుండెను. అందు భాషాబోధనతోఁబాటు కుటీర పరిశ్రమలనుగూడ నెలకొల్పి జాతిగౌరవమునకు దోహద మొసఁగెను. కులమతవిభేదములను రూపుమాపుటకును, హరిజనోద్ధరణకును గంకణము గట్టుకొని రాజయ్య తనజీవిత ధర్మనిర్వహణయందప్రమత్తుఁడై మెలఁగెను. భాషామందిరమునకు నేటేట వార్షికోత్సవములఁ జేయుచు ప్రజాసామాన్యమందు జాతీయాభిమానమును వృద్ధినొందించెను. తన వేషభాషల నాదరించుటలో నెంతటి దుర్ఘటనలనైనను నెదుర్కొని రాజయ్య మాతృదేశ భాషాభిమానములకు నెలవై యలరారెను.

పాశ్చాత్య వేషభాషావ్యామోహములలోఁబడి మునిఁగి తేలుచున్న డాక్టరు మధుసూదనరావును వాగ్వాదనతో నెదుర్కొని తన మనో నిశ్చయమును దేటపరచెను. పరదాస్యము నీసడించు నుత్తేజకరమైన భావములతో నాభిషగ్వరుని నిలువున నీరు గావించెను. ఆతని దొక ప్రచండ తేజము. గంభీరభావము. అచంచలకార్యదీక్ష.

పీడిత జనోద్ధరణయే పరమావధిగ నెంచినరాజయ్యకు జానకి జీవితసమస్య యొక తమోరాశియై సదాయామె బ్రతుకుఁ జెరువులో నొక వెలుఁగుఁ జూపఁ బ్రయత్నించెను. మరణవేదనలో నుండి సింగయ్య జానకిని తన కప్పగించినది మొదలు జానకి హృదయశాంతి కనువగు మార్గము లెన్నియో యన్వేషించెను.

బాల్యమునుండియు నాగమణీ కరగ్రహణమునకై యువ్విళ్లూరుచు, నిర్మలమై అకలంకమగు ప్రేమతో నా బాలికామణి నారాధించెను. మంగపతిరావునాయుఁడు "నాగు నీ సొమ్ము. ఆమె నీకు వాగ్దత్త. మీ రిరువురును ప్రేమించుకొనవచ్చును"—అని పల్కినతోడనే రాజయ్య నిర్భరానందముతో—"ఈ జన్మలో నాగుకంటె నాకు కోరదగినది యేమీలేదు. ఆమె కొఱకు నేను ఏ త్యాగమైనా చేస్తాను. అవసరమైతే నా ప్రాణాలుకూడా ధారవోస్తాను." అని యుత్సాహపూరితుఁడై పలికినాడు.

రూపలతాదేవి శీలప్రవర్తనల కేవగించుకొనిన రాజయ్య నాగమణితో నామె కోటగుమ్మమైనను ద్రొక్కుట పాపహేతువని మందలించెను. పాశ్చాత్య దుస్తులతో నున్న యా సిద్ధాంతములకుఁ గంటగించుకొన్న యల్లునితో—"ముతకగుడ్డలతోఁ బిలక జుట్టుతో నీ వున్నది చాలక మా అమ్మాయినిగూడ పాడుచేస్తున్నావు!" అని కటువుగాఁ బలికెను. అందులకు రాజయ్య," నాగుకు ఏది యిష్టమో నాకు నదియే యిష్టము. ఆమె యభిరుచికి నేనెన్నడు నడ్డురాను. ఆమెను సంతోషపెట్టుటయే నా జీవితకార్యము. అవసరమైతే ఆమె సుఖానికి నా రక్తాన్ని కూడా ధారపోస్తాను"---అని తన పవిత్ర ప్రేమను బ్రకటించినాడు.

రూపలతాదేవి కోరికపై నాగమణి తండ్రితోఁగూడ నామెను జూచివచ్చుటకై వెళ్లియున్నప్పుడా జమీందారిణి భారత దేశసంచారమునకై తోడుగా నాగమణినిఁ బంపుమని మంగపతినాయుని అర్థించెను. అందుల కతఁడంగీకరించెను.

ఒకనాఁడు నాగమణి భావిభారత యాత్రనుగూర్చి యేకాంతముగాఁ దనలోఁ దాను విచారించుచుండ రాజయ్య యచ్చోటికి వచ్చి మరదలి దీర్ఘాలోచననుగూర్చి ప్రశ్నించెను. నాగమణి తన సంచార కార్యాలోచనను గూర్చి చెప్పెను. వెంటనే రాజయ్య రూపలతాదేవి యవినీతి వర్తననుగూర్చి చెప్పుచు కుల, వెల, యాంధ్ర ధర్మాధర్మ వర్తనలు పేర్కొనెను. ప్రక్కగదిలోనున్న మంగ

పతినాయుఁడీ సిద్ధాంతముల నాలకించుచు రాజయ్య ప్రసంగమును విమర్శించెను. పరేంగితావగాహియైన రాజయ్య మామధోరణి మారుట గ్రహించి యా విషయమును బహిరంగముగా, "మామయ్యా! నీలో ఏదో ఒకవిధమైన మార్పు కన్పడుచున్నది. నీ వెంత ప్రయత్నించినప్పటికీ అది దాగుట లేదు"—అని నుడివెను.

రాజయ్య ప్రేమతపస్వి. ప్రకృతినారాధించు కళోపాసకుఁడు. నాగమణితోఁ జిట్టడవిలోఁ బ్రవేశించి యందలి తరులతాదుల పరస్పరాలింగనాదుల గాంచి ముగ్ధుడయ్యెను. అందలి లతలను వేరువేరుగాఁ బేర్కొని వాని సహజ ధర్మములచేఁ దన శ్లేషాభిప్రాయమును వ్యక్తపరచి లోకము పోకడను బేర్కొనెను. ఆ ప్రకృతిరమణీయ ప్రదేశమందే నాగమణికి తన పవిత్రాత్మను దెరచి చూపెను. కాని విధిబలీయమై యాతని నిర్మల ప్రణయవాహిని పెనుగాలికి గుఱియైనది. తుపాను చెలరేగినది. ఆకస్మికముగా నచ్చోటికి వచ్చిన మంగపతినాయుఁడా దృశ్యమును గాంచి రాజయ్యను నోటికి వచ్చినట్లు దూషించి యాతనితో—"నీ ప్రేమను మార్చుకో. నాగమణినీ సొత్తు కాదని అనుకో," యని కుమార్తెను నాతనినుండి వేరుచేసి స్వగృహమునకు మరలిపోయెను. భవిష్యజ్జీవిత మంధకారమై పోవుటచే రాజయ్య యా చీఁకటి తెరల మాటున అదృశ్యుఁ డయ్యెను.

నాగమణి మంచముపట్టి చావుబ్రదుకులతో నున్నప్పుడామె ప్రాణములను గాపాడుటకై తన ప్రాణములను లెక్కజేయక ఆమెకై తన రక్తము ధారవోసెను. ఈ మహాత్యాగముచే రాజయ్య భిషగ్వరునిచే సైతము గీర్తింపఁబడెను. ప్రచ్ఛన్న వేషముతోఁ బిత్రార్జితమైన పూరిగుడిసెలోఁ గాలక్షేపము జేయుచు జీవిత నాటకములోని యంత్య రంగమునకై నిరీక్షించుచుండెను. సర్వేశ్వరునిపై చిత్తముంచి యీ జగన్నాటక లీలలో నిమగ్నుఁడయ్యెను. ఆ కుటీరమందే మంగపతి నాయునికి తన పవిత్ర హృదయ కవాటమును దెరచి చూపించెను. జానకి కోరిక ననుసరించి యామెకు యోగినీ దీక్షనిచ్చెను. నాటి నుండి జానకి మాతయయ్యెను. తాను గురుదేవుఁడయ్యెను. భర్త దుశ్శీలుఁడై రూపలతతో లేచిపోయినపిమ్మట నాగమణి విరక్తినందెను. గురుదేవుని సన్నిధిఁజేరి తనకుపదేశ మొనరింపుమని కోరెను. అట్టిసమయమున గురుదేవుఁడెన్నియో హితవచనములు బలికెను. భారత పతివ్రతల సచ్చరిత్రల నుదాహరణములఁజూపెను. "ఎట్టి విషమఘట్టమునందైనను భర్తను పరిత్యజించుట భారత మహిళకు తగదు"—అని హితోపదేశ మొనర్చెను. తుదకు నాగమణి యేకాంతముగాఁ దన కుటీరమునకు బయలుదేరి చిట్టడవిలో నొక పులివాతబడనుండి యార్తనాద మొనర్చ పరుగుపరుగునబోయి బల్లెముతో వ్యాఘ్రమును గూల్చి తానును నా పులి కోపానలమునకు గురియై యసువులఁ గోల్పోయెను. తుదకు నాగమణికై తానన్నరీతిని రక్తమును, ప్రాణములనుగూడ ధారవోసి కీర్తికాయుఁడయ్యెను. ఆతని యాత్మ పవిత్రము. చరిత్ర నిష్కళంకము. జీవితమార్గ మాదర్శప్రాయము. ఆతని స్మారక చిహ్నముగా నేర్పడిన సమాధియే పవిత్ర దేవాలయము. ఈ వీరపురుషునిచే భరతమాత ధన్యయయ్యెను.

నాకపురమ్మునుండి భువనంబును జూడగా నేగుదెంచితో!
ప్రాకటమై భవమ్ము నతిభాసుర, సుందర, నందనాళితో
శ్రీకరమై, మహామహిత శేముషి కగ్గలమై, వెలుంగు, స్వ
ర్లోకపు సామ్యమేమయిన లోచనగోచర మాట వచ్చితో!

అమరేంద్రాత్మజుఁ గోర్కెఁ దీర్పనటులాహా! మాయగా నాఁడహో!
సమరమ్మందునఁ గ్రీడితోఁ బెనఁగి యుత్సాహమ్ము దీపింప, బల్
దమిమీఱ గరుణించి ప్రోచినమహాస్థాణుండవో! గాక, యీ
కమనీయంపు జగద్విశేషముల వక్కాణించు దైవంబవో!

(నా "స్వప్నవృత్తాంతము" నుండి)

समाज और साहित्य

by

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१. प्रस्तावना—साहित्य और समाज का संबंध।
२. लेखक या कवि युग का प्रतिनिधि है।
३. साहित्य समाज पर निर्भर है।
४. भिन्न भिन्न समाज और साहित्य।
५. हमारे समाज और साहित्य की विशेषतायें।
६. उपसंहार—साहित्य का समाज पर प्रभाव।

साहित्य और समाज का एक दूसरे से इतना गहरा संबंध है कि एक को समझ कर हम दूसरे की स्थिति का ठीक ठीक अनुमान कर सकते हैं। जिस प्रकार मुँह मस्तिष्क का आइना है उसी प्रकार किसी समाज का साहित्य उस समाज का प्रतिबिंब है!

साहित्य का निर्माण करनेवाला लेखक या कवि भी समाज का एक व्यक्ति होता है। वह उसी समाज में फूलता फूलता है, वह समाज का ही एक अंग है। इसलिये वह अपनी कृतियों में अपने ही समुदाय की सभ्यता, संस्कृति, आचार-विचार आदि बातों का जीता-जागता चित्रण खींचता है। वह अपनी परिस्थिति का वर्णन करते करते हमें उस समूह का परिचय देता है जिसका वह भी एक अंश है। इसलिये हम कवि या लेखक को युग का प्रतिनिधि कहते हैं।

मनुष्य की तरह साहित्य का भी एक व्यक्तित्व होता है। यद्यपि मानव का स्वभाव, विचार आदि आरंभ काल से एक सा हुआ है तो भी प्रत्येक जाति और मनुष्य समूह में कई तरह की भिन्नतायें पाई जाती हैं। कोई जाति अधिक सभ्य है तो दूसरी कम। ज्यों ज्यों एक समुदाय सभ्य बनता जाता है त्यों त्यों उसका साहित्य परिष्कृत और व्यापक होता जाता है। आजकल हम देखते हैं कि सभी सभ्य समाजों के अच्छे २ साहित्य होते हैं। परन्तु असभ्य जंगली मनुष्यों से किस साहित्य की हम प्रतीक्षा करें? इसलिये यह कहना उचित ही है कि साहित्य समाज पर निर्भर है और उत्कृष्ट साहित्य का निर्माण सभ्य और प्रयत्नशील जाति के ही द्वारा हो सकता है।

आज से हज़ारों साल के पहले के मनुष्य समुदाय का वर्णन हम इतिहासों में पाते हैं। सभ्य यूनानी और रोमनों के साहित्य की आज भी प्रशंसा की जाती है। ग्रीक, लातीन भाषा के प्राचीन ग्रंथोंसे उन उन समाजों का पूर्ण विवरण हमें मिलता है। प्राचीन भारत के संस्कृत, पाली भाषा के साहित्यों से सभ्य भारतवर्ष के हाल का पता लगता है। इतिहासज्ञों की राय है कि दक्षिण-भारत ईसा के सैकड़ों वर्ष पहले से सभ्य रहा था। इस बात की पुष्टि यहाँ के उस समय के तमिल और अन्य द्राविड भाषाओं के साहित्य के द्वारा होती है। यदि अंग्रेज़ी साहित्य का भंडार शेक्सपियर की अमर कृतियों से भरने लगा तो हमारा संस्कृत साहित्य कालिदास जैसे सुकवियों की सुंदर रचनाओं से चमक उठा। कहने का मतलब यह है कि भिन्न भिन्न समाज के भिन्न भिन्न साहित्य निकल चुके हैं। आश्चर्य की बात यह है कि इस भिन्नता में भी एकता झलकती है।

हमारी पुण्यभूमि भारत के साहित्य और समाज की कुछ खास विशेषतायें हैं। भारतवासी प्रारंभिक काल से धर्म-भीरू होते आये हैं और उनका प्रधान लक्ष्य है सत्य और अहिंसा। इसलिये इनके साहित्य में भी इन्हीं बातों की झलक दिखाई देती है। हमारे साहित्य में त्याग और अहिंसा की भावनाओं का प्राधान्य है। हमारे प्राचीन प्रसिद्ध काव्य रामायण और महाभारत इन्हीं लक्ष्यों के द्योतक हैं। हमारे सभी काव्य सुखांत हैं, न कि पाश्चात्य ग्रंथों की तरह दुःखांत।

साहित्य का इतिहास समाज के इतिहास के समानांतर चलता रहता है। फिर भी इतिहास हमें बताता है कि प्रभावशाली कवियों और जोशीले लेखकों की महत्वपूर्ण कृतियों के ही कारण मानव समूह में जाग्रण हुआ और प्रगति की नींव डाली गई। समाज जाग्रत होता है तो इसका कारण साहित्यकारों का प्रोत्साहन है जो उनकी अमर कृतियों में भरा पडा है। किसी भी देश की स्वतंत्रता के युद्ध का हाल पढ़ें तो पता चलेगा कि उस देश के देशभक्त कवियों की मधुर वाणी और देशप्रेम से भरे वचनों के ही द्वारा देश-वासियों के मन में स्वतत्रंता का बीज बोया गया, जो समय पाकर अंकुरित हुआ और फूलने फलने लगा। हमारे देश में भी यह बात सच निकली। महाकवि भारती और कविसंराट मैथिलीशरणगुप्त की अमर वाणियों के गहरा प्रभाव पडने के कारण लाखों जोशीले नवजवान स्वतंत्रता के भीषण युद्ध में कूद पड़े। बच्चे बच्चे राष्ट्रीय गानों को गाते हुए मार्च करने लगे। अतः यह कहना ठीक ही है कि साहित्य का समाज पर गहरा असर पड़ता है।

INDETERMINATE FORMS

by

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I. **Division by Zero:**

We define division as the inverse of multiplication i. e. $\frac{8}{2}$ is a number x such that $2\times x=8$ i. e. $x=4$.

By this definition $\frac{2}{0}=x$, where $2=0\times x$.

But $0\times x$ is always zero, and so such a number x does not exist.

Similarly $\frac{a}{0}$ does not exist when a is not zero.

If the numerator is also 0, then $\frac{0}{0}$ must be a number y. for which $0=y\times 0$. But this is true for all finite values of y.

So, $\frac{0}{0}$ is an indeterminate number.

Thus we see that in all cases where 0 is in the denominator, the division fails to give a unique number.

So, in Mathematics, division is permitted only when the denominator is not zero.

Note, however that (i) multiplication by zero offers no contradictions, and leads always to zero. $(a\times 0=0;\ 0\times 0=0)$.

(ii) $\frac{0}{a}$ is always 0, whatever a be, except when $a=0$, which is not permitted.

However, in Calculus, we deal with the limits of fractions of the form $\frac{x}{y}$, when x and y simultaneously tend to zero. This limit can be definite, though $\frac{0}{0}$ is meaningless (vide Note 2 below).

Thus we have seen that $\underset{x\to a}{lt}\frac{x^n-a^n}{x-a}=na^{n-1}$, though at $x=a$, the function $\frac{x^n-a^n}{x-a}$ reduces to the form $\frac{0}{0}$.

Again $\underset{\theta\to 0}{lt}\frac{\text{Sin}\theta}{\theta}=1$, θ being measured in radians, though when $\theta=0$, $\frac{\text{Sin}\theta}{\theta}$ reduces to the form $\frac{0}{0}$.

[*Note 1*:—If we assume that $\frac{0}{0}=1$, on the analogy that $\frac{a}{a}=1$, we shall be led to absurdities. For example, $2\times 0=3\times 0$. Dividing by 0, we have $2\times\frac{0}{0}=3\times\frac{0}{0}$.

If we assume that $\frac{0}{0}=1$, we are led to the absurd result $2=3$.

Note 2:—The limit of $\frac{f(x)}{\phi(x)}$ as $x\to a$ is, in general, equal to the limit of the numerator divided by the limit of the denominator. But when these two limits are both zero, the quotient reduces to the form $\frac{0}{0}$ which is meaningless. This does not imply that $\underset{x\to a}{lt}\frac{f(x)}{\phi(x)}$ is meaningless or that it does not exist.]

II. **Other determinate forms:—**

(1) Let x and y be two numbers which tend to $+\infty$. Then it is easily seen that

(i) $x+y\to+\infty$

(ii) $xy\to+\infty$

(iii) $ax \to +\infty$ or $-\infty$, according as 'a' is + ve. or − ve.

(iv) $\frac{a}{x} \to 0$.

But $lt \frac{x}{y}$ and $lt\,(x-y)$ are of the form $\frac{\infty}{\infty}$ and $\infty - \infty$ These are also indeteminate forms.

[*Note* :—We cannot think that $\frac{\infty}{\infty} = 1$, and $\infty - \infty = 0$ since that would involve the erroneous conception that ∞ is a definite number, like 1 million or 1 billion, only very much larger and that x and y are each tending to it in the sense that the difference between each of them and infinity goes on diminishing].

The above two forms can be easily reduced to the form $\frac{0}{0}$.

Now, if $x \to \infty$, $y \to \infty$, $\frac{x}{y} = \frac{\frac{1}{y}}{\frac{1}{x}}$ which is of the form $\frac{0}{0}$.

Again, let $x = \frac{1}{u}$ and $y = \frac{1}{v}$, so that when $x \to \infty$ and $y \to \infty$, $u \to 0$ and $v \to 0$.

Now $x - y = \frac{1}{u} - \frac{1}{v} = \frac{v-u}{uv}$.

$\therefore \underset{\substack{x \to \infty \\ y \to \infty}}{lt}\,(x-y) = \underset{\substack{u \to 0 \\ v \to 0}}{lt} \frac{v-u}{u\,v}$, which is of the form $\frac{0}{0}$,

Example :— When $x=0$, cosec x − cot x is of the form $\infty - \infty$;

but cosec x − cot $x = \frac{1 - \cos x}{\sin x}$

and when $x=0$, $\frac{1-\cos x}{\sin x}$ takes the form $\frac{0}{0}$

(2) Consider the product $x\,y$ where $x \to 0$ and $y \to \infty$

Now $x\,y = \frac{x}{\frac{1}{y}}$

When $y \to \infty$, $\frac{1}{y} \to 0$

Thus the form $0 \times \infty$ reduces to the form $\frac{0}{0}$

(3) The other indeteminate forms are 0^0, ∞^0 and 1^∞

consider x^y.

x^y can be written as $e^{y \log x}$

Hence determining the limit of x^y reduces to the question of evaluating the limit of $y \log x$

When $x \to 0$, $y \to 0$, x^y takes the form 0^0, and $y \log x$ takes the form $0 \times \infty$ which as we have already seen can be reduced to the form $\frac{0}{0}$

When $x \to \infty$, $y \to 0$, x^y takes the form ∞^0, and $y \log x$ takes the form $0 \times \infty$ which can be reduced to the form $\frac{0}{0}$ as explained above.

When $x \to 1$ and $y \to \infty$, x^y takes the form 1^∞, and $y \log x$ takes the form $\infty \times 0$ which can be reduced to the form $\frac{0}{0}$.

Summing up, we see that besides the form $\frac{0}{0}$ which is indeteminate, we have six other forms.

(i) $\frac{\infty}{\infty}$ (ii) $\infty - \infty$ (iii) $0 \times \infty$ (iv) 0^0 (v) ∞^0 and (vi) 1^∞ which are also indeterminate.

We have also seen that each of these indeteminate forms is reducible to the form $\frac{0}{0}$

[*Note* :—Since 1 raised to any power is equal to 1, the student may wonder how 1^∞ is an indeteminate form.

If x is exactly equal to 1, then $lt\ x^\infty = 1$ and is not indeterminate. But when $x \to 1$ (x is not exactly equal to 1 but only approximately equal to 1) and $y \to \infty$, then x^y is not necessarily near 1. For example, considering the value of $(1 \cdot 001)^{1000000}$ and expanding by the Binomial theorem, we see that the value is far greater than 1.]

Examples of functions which take these forms are

(i) $\frac{1}{x^2+3x-4} \div \frac{1}{(x-1)^2}$ as $x \to 1$

(ii) $\frac{1}{(x-4)^2}-\frac{1}{x^2-3x-4}$ as $x \to 4$

(iii) $(x-2)^2 \times \frac{1}{x^2-x-2}$ as $x \to 2$

(iv) $(x^2-x-2)^{x+1}$ as $x \to -1$

(v) $\left(\frac{1}{x+3}\right)^{x+3}$ as $x \to -3$

(vi) $x^{\frac{1}{x-1}}$ as $x \to 1$.

[*Note*:—Observe that a function which takes an indeterminate form may be represented in more than one way. Thus $(x-1)^2 \times \frac{1}{x^2+3x-4}$ takes the form $0 \times \infty$ at $x=1$, but if we write it as $\frac{(x-1)^2}{x^2+3x-4}$, it takes the form $\frac{0}{0}$ at $x=1$].

The above indeterminate forms can each be evaluated by Hospital's rule explained in any text book on Calculus.

As, in many text books on Calculus, the above forms are merely mentioned without any elaborotion, it is hoped that students would find the above discussion quite useful.

SECTIONS OF A CONE

by

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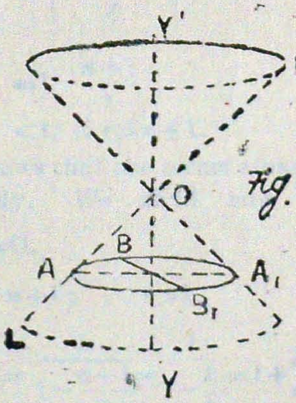
When a st line LOL′ revolves about a fixed axis YOY′ so that the line is always inclined at the same angle to YOY′ the line LOL′ traces out a surface called a right circular cone. The fixed line YOY′ is called the axis of the cone. The fixed point O is called the vetex, and the revolving line in any one of its positions is called a generator of the cone.

The common notion of a cone is that of a pyramid standing on a circular base. It is clear that a cone as defined above, in which the generator extends to infinity on bothsides of the vetex, will consist of 2 sheets having their vetices coincident.

It can be seen that every point on LOL′ describes a circle about a point on YOY′ so that every section of the cone by a plane at right angles to the axis is a circle.

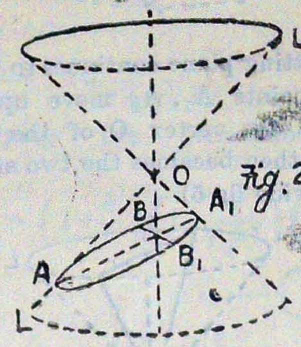
For example in fig (1), the section ABA_1B_1 is a circle.



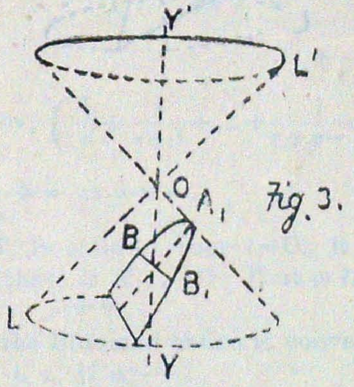
Let BB_1 be the diameter of this circle at right angles to the plane of the paper.

Suppose that the plane of the section is turned round the line BB_1. The sections are at first closed curves, called ellipses, as in fig (2).

If the plane section is continued to be turned round, until the cutting plane becomes paral-

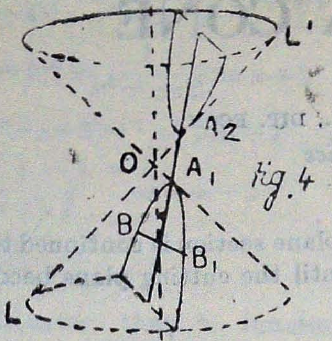


lel to a generator OL, the section is called a parabola vide fig (3).

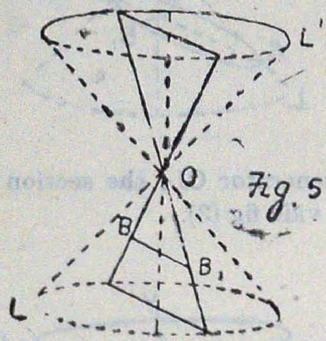


The curve BA_1B_1 in fig (3) is symmetrical about an axis through A_1, its vetex, perpendicular to BB_1, and it extends to infinity in the direction of its axis.

As the plane of section turns still further about BB_1, it cuts both sheets of the cone (vide fig 4). The curve then generated is called a hyperbola. It has two distinct branches with an axis of symmetry A_1A_2 and extends to infinity in both directions.



If the cutting plane continues to turn round $B B_1$, the points A_1, A_2 move up to coincidence with the vertex O of the cone, and the section then becames the two st lines B O and B_1 O (vide fig 5).



If the cutting plane be still further rotated about $B B_1$, we would obtain the same types of figures as before but in the reverse order viz., hyperlola, paralola, ellipse and the circle.

These curves ellipse, peralola and hyperbola are called conic sections or conics, and it can be demonstrated by Pure Geometry that a conic section is the locus of a point which moves so that its distances from a fixed point bears a constant ratio to its distance from a fixed st line. The fixed point is called the focus, the fixed straight line the directrix and the constant ratio the eccentricity, and the curve is an ellipse, parabola or hyperbola according as the eccentricity is less than, equal to or greater than unity.

If the semi vetical angle of the cone be α, and the inclination of the axis of the cone to the cutting plane be θ, then the eccentricity of the conic is easily proved to be $\frac{\cos\theta}{\cos\alpha}$.

We shall study more about these interesting curves in the next issue of the bulletin.

BINOMIAL SERIES

by

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If n is any real number,

$$1+n\,x+\frac{n(n-1)}{\angle 2}\,x^2+\frac{n(n-1)\,(n-2)}{\angle 3}\,x^3\;+$$

$$\ldots\ldots+\frac{n(n-1)\,(n-2)\ldots(n-r+1)}{\angle r}\,x^r+\ldots\ldots\ldots\ldots$$

is known as Binomial Series.

We usually prove the convergence of the above series when $|x|<1$. If $|x|>1$, the series is divergent. It is also proved when $|x|=1$, as given below.

Case (i) Let $x=+1$.

Now the series becomes.

$$1+n+\frac{n(n-1)}{\angle 2}+\frac{n(n-1)\,(n-2)}{\angle 3}+\ldots\ldots\ldots\ldots+$$

$$\frac{n(n-1)\,(n-2)\ldots(n-r+1)}{\angle r}+\ldots\ldots\ldots\ldots$$

(a) Let $\underline{n+1>0.}$

Considering the numerical values of the terms of the series,

$$\frac{T_{r+1}}{T_r}=\left|\frac{n-r+1}{r}\right|,\quad \text{when } T_r=|t_r|,\ \ldots\ldots\text{etc.}$$

$$=1-\frac{n+1}{r}$$

$$<1, \text{ if } r>n+1.$$

This shows that the terms steadily decrease numerically. We shall now prove that $\underset{r\to\infty}{lt}\,T_r=0.$

Put $k=n+1$; $\therefore\ r>k.$

$$\frac{T_r}{T_{r+1}}=\frac{1}{1-\frac{n+1}{r}}=\frac{1}{1-\frac{k}{r}}=1+\frac{k}{r}+\frac{\frac{k^2}{r^2}}{1-\frac{k}{r}},$$

$$>1+\frac{k}{r}.$$

$$\therefore\ \frac{T_r}{T_{r+1}}>1+\frac{k}{r}.$$

Similarly $\dfrac{T_{r+1}}{T_{r+2}}>1+\dfrac{k}{r+1}$

$$\frac{T_{r+2}}{T_{r+3}}>1+\frac{k}{r+2}$$

$$\ldots\ldots\ldots\ldots\ldots$$

$$\ldots\ldots\ldots\ldots\ldots$$

$$\frac{T_{r+p-1}}{T_{r+p}}>1+\frac{k}{r+p-1}$$

Multiplying the corresponding sides throughout,

$$\frac{T_r}{T_{r+p}}>\left(1+\frac{k}{r}\right)\left(1+\frac{k}{r+1}\right)\left(1+\frac{k}{r+2}\right)\ldots\ldots\left(1+\frac{k}{r+p-1}\right)$$

$$>1+k\left(\frac{1}{r}+\frac{1}{r+1}+\ldots\ldots+\frac{1}{r+p-1}\right)+\ldots\ldots$$

$$>1+k\left(\frac{1}{r}+\frac{1}{r+1}+\ldots\ldots+\frac{1}{r+p-1}\right)$$

As $p\to\infty$, $\left(\dfrac{1}{r}+\dfrac{1}{r+1}+\ldots+\dfrac{1}{r+p-1}\right)\to\infty.$

$$\therefore\ \frac{T_r}{T_{r+p}}\to\infty \text{ as } p\to\infty.$$

Since T_r is a finite value $(\neq 0)$, it is clear therefore that $\underset{p\to\infty}{lt}\ T_{r+p}=0$; That is $lt\ T_r=0.$

Hence the Binomial Series is convergent if $n+1>0$, i. e. if $\underline{n>-1.}$

(b) Let $n+1$ be equal to zero.

i. e. $n=-1.$

Now the series becomes $1-1+1-1+\ldots\ldots$, which oscillates finitely, between -1 and $+1$.

(c) Let $\underline{n+1<0.}$

$$\frac{T_{r+1}}{T_r}=1-\frac{n+1}{r}$$

$$=1+\frac{k}{r},\ \text{where } k\ [=-(n+1)] \text{ is } +ve.$$

In this case, T_r cannot tend to zero as $r\to\infty$.

Thus, the series is not convergent if $n+1<0$.

Case (ii) Let $x=-1$.

Now the series becomes.

$$1-\frac{n}{\angle 1}+\frac{n(n-1)}{\angle 2}-\frac{n(n-1)(n-2)}{\angle 3}+\ldots\ldots$$
$$+(-1)^r\frac{n(n-1)\ldots(n-r+1)}{\angle r}+\ldots\ldots\ldots$$

$$\frac{t_{r+1}}{t_r}=-\frac{(n-r+1)}{r}$$
$$=\left(1-\frac{n+1}{r}\right)$$

$\underset{r\to\infty}{lt}\ \frac{t_{r+1}}{t_r}=1$; This shows that the terms are of the same sign for large values of r.

To prove the convergence of the series in this case, we shall use (i) $(1+x)^n=\sum_{r=0}^{\infty}\frac{n_r}{\angle r}x^r$, for $|x|<1$

and (ii) $\sum r^{-k}$, which is convergent for $k>1$.

Let $v_r=\frac{1}{r^k}$ so that $v_{r+1}=\frac{1}{(r+1)^k}$

$\therefore \sum v_r$ is convergent for $k>1$.

Now, $\sum t_r$ is convergent, if $\frac{t_{r+1}}{t_r}<\frac{v_{r+1}}{v_r}$

i. e. if $1-\frac{n+1}{r}<\frac{v_{r+1}}{v_r}$

i. e. if $1-\frac{n+1}{r}<\frac{r^k}{(1+r)^k}=\frac{1}{\left(1+\frac{1}{r}\right)^k}$

i. e. if $1-\frac{n+1}{r}<\left(1+\frac{1}{r}\right)^{-k}$

i. e. if $1-\frac{n+1}{r}<1-\frac{k}{r}+\frac{k(k+1)}{\angle 2}\times\frac{1}{r^2}-\ldots\ldots$

i. e. if $-\frac{n+1}{r}<-\frac{k}{r}+\frac{k(k+1)}{\angle 2}\times\frac{1}{r^2}-\ldots\ldots$

i. e. if $\frac{n+1}{r}>\frac{k}{r}-\frac{k(k+1)}{\angle 2}\times\frac{1}{r^2}+\ldots.$

i. e. if $n+1>k-\frac{k(k+1)}{\angle 2}\times\frac{1}{r}+\ldots.$

i. e. if $n+1>k+[E]$,

where $[E]=-\frac{k(k+1)}{\angle 2}\times\frac{1}{r}+\frac{k(k+1)(k+2)}{\angle 3}\cdot\frac{1}{r^2}+\ldots\ldots$

Now $[E]\to 0$, as $r\to\infty$.

$\therefore$ In the limit, $n+1>k$.

But $\sum r^{-k}$ is convergent if $k>1$,

$\therefore n+1>k>1$.

Hence the Binomial series (when $x=-1$ is) convergent if $n+1>1$; i. e. if $n>0$.

OHM'S LAW & APPLICATIONS

by

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Electromotive force (e. m. f.) The flow of electric charges along a conductor is known as the electric current. Just as water flows from a higher level to a lower level, the electric current flows from a point of higher potential to a point of lower potential. Again, the water that falls through a height does an amount of work and is capable of producing energy (like heat). So also current that flows through a difference of potential does expend energy and produces heat. It is easily seen that in order to maintain a steady current in a circuit (electrical path) a source of energy is essential. There are several sources of energy available; but the most common of these are the ordinary cell and dynamo. In the cell, the chemical reactions supply the requisite energy and in dynamo some form of engine is the immediate source. Whenever energy of some form is converted into energy of electric current there is said to bo an *electromotive force* (*e. m. f.*)

With a source of e. m. f. in the circuit the energy appearing as heat per second is equal to energy supplied per second due to electromotive force. In fact when a current flows in a circuit, the energy supplied per second to maintain the current is proportional to the product of current and electromotive force. If e is the electromotive force maintaining a current c, the energy supplied or work done per second, W is proportional to ec ergs, For a time t seconds, work done varies as ect ergs. Now the unit of electromotive force is suitably defined by making $W=1$, $c=1$, and $t=1$.

Definition of Absolute Unit of Electromotive force

One absolute unit of electromotive force is said to be acting, when one erg of work is done per second in maintaining one absolute unit of current.

If electromotive force is measured in this unit, W= ect ergs. But for practical purposes, this unit is considered too small. Hence a bigger unit, which is 10^8 times the absolute (C. G. S.) unit, has been taken as the practical unit of e. m. f. and is called one *Volt* after the famous scientist Volta.

1 Volt = 10^8 Absoluie units oi e. m. f.

Potential Difference.

Potential Difference, like the e, m. f. is the rate of working per unit current and is measured in the same units. But there is an essentiai difference between the two. The electmotive force has a definite direction and is reversible. If there is oniy one e. m. f. in the circuit, its direction determines the direction in which the current will flow. But the direction of potential difierence depends on the current. When the current flows from A to B in a conducter, there is a potential difference between A and B, the potential at A being higher than that at B. But the direction of the e. m. f. need not be from A to B.

Ohm's Law.

When the temperature remains constant, the current in a conducter is directly proportional to tho potential difference between its ends. This relation was first established by a German Scientist named G. S. Ohm. and is hence known as Ohm's Law. It may be expressed as follows :—

$$\frac{\text{P. D. (potentiai difference) between the ends of a conductor}}{\text{current in the conductor}} = \text{a constant}$$

Ohm's Law applies to all metallic conductors and liquids that conduct electricity.

Expression :—If E is potential difference between ends of a conductor at constant temperature and C the current flowing through it, Ohm's law states that $\frac{E}{C}$ = a constant (= R) —(1)

This ratio of p. d. to the current has a particuiar value for each conductor and this is known as the *Resistance* (R) of the conductor.

The equation (1) defines the absolute unit of resistance.

$$\frac{E}{C} = R$$

Here the R = l Absolute unit, when E = I, C. G. S. unit and C = 1 absolute unit.

Definition of Absolute Unit of Resistance.

The resistance of conductor is said to be one absolute unit when a p. d. of one absolute unit maintains a current of one absolute unit. But in practic, a larger unit, Ohm is chosen. It is defined as *the resistance of a conductor when a p. d. of one Volt maintains a current of one ampere through it.*

$$\text{i. e } 1 \text{ ohm} = \frac{1 \text{ Volt}}{1 \text{ ampere}}$$

$$= \frac{10^8 \text{ Absolute Units of p. d.}}{\frac{1}{10} \text{ Absolute Uuit of current.}}$$

$$= 10^9 \text{ Adsolute Unit of Resistance}$$

when a p.d. of E Volts maintains a current of C amperes through a conductor of resistance R ohms,

$$\frac{E}{C} = R.$$

$$\text{or } E = C\,R \text{ or } \frac{E}{R} = C.$$

Combination of Resistances

All circuits carrying current consist of several parts, each having a definite resistance. It is, therefore, necessary to find the laws according to which the equivalent resis_tance may be obtained when several conductors are connected together. There are, in the main, two common arrangements of conductors. When conductors are joined end to end so that the *same current flows in all of them* as in fig. (1) they are said to be *in Series*. When they are all connected between the same two points so that there is *same potential difference between ends of all of them*, they are said to be *in Parallel*.

Resistances in Series

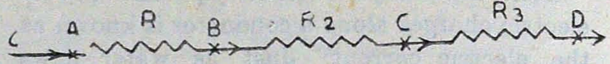


Fig. 1.

Let R_1, R_2, R_3 be resistances of the conductors AB, BC and CD joined in series. Let the current C flow through them. (Since they are in series, same current C flows through all of them)

Then p. d. between A and B = CR_1

" " B and C = CR_2

" " C and D = CR_3

" " A and D = $CR_1 + CR_2 + CR_3$

If R be the combined equivalent resistance between A and D, p. d between A and D = CR.

$$\therefore CR = CR_1 + CR_2 + CR_3$$

$$\text{i. e. } \underline{R = R_1 + R_2} + R_3 \qquad —(2)$$

Thus, *when conductors are joined in series, the combined resistance is the sum of the separate resistances.*

Resistances in Parallel

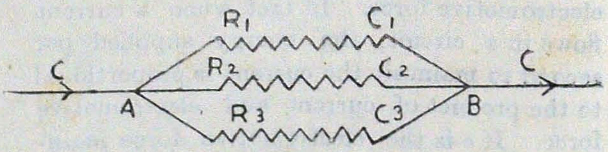


Fig. 2.

If conductors are joined in parallel, as in Fig. 2, the current entering at A divides itself into three parts C_1, C_2 and C_3 which unite again at B to form the main current C and

$$C = C_1 + C_2 + C_3 \qquad —(3)$$

If E is p. d. between A and B, it is same for all conductors of resistances R_1, R_2 and R_3.

$\therefore\ E=C_1R_1=C_2R_2=C_3R_3$

If R is the combined resistance between A and B. $E=CR$

Also $E=C_1R_1=C_2R_2=C_3R_3=CR$.

or $C_1=\frac{E}{R_1}$; $C_2=\frac{E}{R_2}$; $C_3=\frac{E}{R_3}$; $C=\frac{E}{R}$ and substituting in result (3) we get

$$\frac{E}{R}=\frac{E}{R_1}+\frac{E}{R_2}+\frac{E}{R_3}$$

$$\frac{E}{R}=E\left(\frac{1}{R_1}+\frac{1}{R_2}+\frac{1}{R_3}\right)$$

$$\text{or } \frac{1}{R}=\frac{1}{R_1}+\frac{1}{R_2}+\frac{1}{R_3} \qquad \text{—(4)}$$

The same argument applies however many conductors there may be in parallel. *The reciprocal of the combined resistance is the sum of the reciprocals of the separate resistances.*

Current in Each Branch

Considering the first branch in fig. 2 (viz. R_1), p. d. across its ends$=E$.

Current passing through it $=C_1$ (to be determined).

Then, by Ohm's Law,

$$C_1=\frac{E}{R_1}=\frac{CR}{R_1}\ (\because\ E=CR) \qquad \text{—(5)}$$

where R is combined resistance & C the total main current.

Similarly $C_2=C\times\frac{R}{R_2}$ and $C_3=C\times\frac{R}{R_3}$.

Thus—Current in one branch = main current $\times\frac{\text{Combined Resistance}}{\text{Resistance of the branch}}$.

Special Case of Two Resistances in Parallel

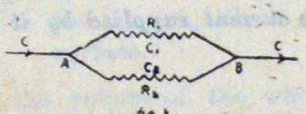


fig. 3.

Let R_1 and R_2 form a parallel combination Let the main current be C. Then this current divides itself at A into C_1 and C_2 along R_1 and R_2 respectively and unite at B to form once again the main value C.

The combined resistance R is given by

$$\frac{1}{R}=\frac{1}{R_1}+\frac{1}{R_2}$$

$$=\frac{R_2+R_1}{R_1R_2}=\frac{R_1+R_2}{R_1R_2}$$

$$\text{or } R=\frac{R_1R_2}{R_1+R_2} \qquad \text{—(6)}$$

To find the current in each branch, consider the first branch R_1.

The p. d. between its ends$=E$ and current through it$=C_1$ (to be determined).

Then by ohm's law $C_1=\frac{E}{R_1}=\frac{CR}{R_1}$

Substituting the value of R from (6) in the above result, we get $C_1=\frac{C}{R_1}\cdot\frac{R_1R_2}{(R_1+R_2)}$

$$=C\times\frac{R_2}{(R_1+R_2)} \qquad \text{—(7)}$$

Similarly $C_2=C.\ \frac{R_1}{(R_1+R_2)}$

Thus the current in each branch is equal to main current $\times\frac{\text{Resistance of the other branch}}{\text{Sum of two resistances}}$.

Specific Resistance

The resistance of any conductor depends upon the size, and shape of the conductor as well as upon the material of which it is made. In fact, the Resistance R of a conductor is directly proportional to its length l and inversely proportional to its area of cross-section, a.

i. e. $R \propto l$

$R \propto \frac{1}{a}$

$\therefore\ R \propto \frac{l}{a}$

or $R=S.\ \frac{l}{a}$ where S is a constant for the material and is called the *Resistivity* or *Specific Resistance.* Now if $l=1$ cm and $a=1$ square cm.

$S=R$.

This gives the definition of Specific Resistance. It is *the resistance of a conductor of unit length and of unit area of cross-section.* It is expressed in ohms per cubic centimeter.

Relation between Resistance and Specific Resistance :—

Consider a uniform conductor of unit length and unit area of cross-section. Its resistance

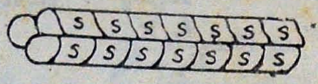


Fig 4.

is the Specific Resistance S. The length of conductor, l may be considered to be made up of l such unit conductors in series and the resistance is then $l \times S$.

For an area of cross-section 'a' sq. cm., there must be 'a' of these conductors in parallel, each of resistance lS. The combined resistance R is given by $\frac{1}{R}$

$$= \frac{1}{lS} + \frac{1}{lS} + \frac{1}{lS} + \ldots\ldots \text{to 'a' terms},$$

$$= \frac{a}{lS}$$

$$\text{or } R = \frac{lS}{a} = \frac{Sl}{a}. \qquad \text{—(8)}$$

Resistance of a conductor = sp. resistance

$$\times \frac{\text{length}}{\text{area of cross-section}}.$$

Internal Resistance of a Cell

The cell or the battery itself may offer resistance to the flow of current through it.

This resistance is known as the *Internal Resistance of the cell* and it depends on (a) size or area of the plates immersed in the liquid, (b) the distance between them and (c) strength of the electrolyte used in the cell.

Consider a cell of e. m. f. E and internal resistance r, being connected with a resistance

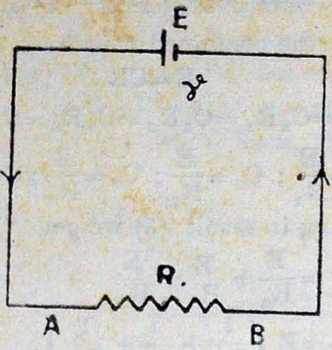


Fig 5.

R. The combined resistance of circuit is $(R+r)$. The current through the circuit is given by $\frac{E}{(R+r)}$. But consider two points A and B. Let p. d. between A and B be e

Now e = (current in R) × R by ohm's law.

$$= \frac{E}{R+r} \times R.$$

Thus it is seen that though the e. m. f. of the cell is E, effective p. d. across terminals of cell is only e which is smaller in value than E.

Now E will be equal to e when R is very large compared with r. For, in this case

$$\frac{R}{R+r} \simeq 1 \text{ and } E = e.$$

This occures only when R is infinity. The cell is then said to be in open circuit. It does not supply any current. This incidentally gives another definition of e. m. f. of a cell.

Definition of the electromotive force of a cell :

The e. m. f. of a cell is p. d. between the plates of a cell when it is in open circuit or when the current supplied by it is negligibly small.

HYDROMETERS

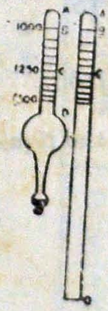
by

M. R. Sanjeeva Rao, B.Sc.

Demonstrator in Physics.

A hydrometer is an instrument which is used to determine the Specific gravity of a liquid by the method of floatation. There are two types of hydrometers, (i) the variable immersion type and (ii) constant immersion type. In the case of constant immersion hydrometers, the hydrometer is always immersed upto a constant mark, while in the case of variable immersion hydrometers, it is varying.

Common Hydrometer: This is a variable immersion hydrometer graduated and ready for rapid use. It is usually made of glas[s] and consists of a uniform, thin, graduated stem A D ending in a comparatively large bulb and another smaller bult, weighted with mercury, below it. The weighted bulb is for making the hydrometer float vertically.



As this is a constant weight hydrometer, the lighter the liquid in which it floats, the greater the immersion. The instrument may be graduated as follows:

Float the hydrometer in water and measure the length of the stem l_1 above the water surface. Then float it in another liquid of known density d, and measure the length of the stem l_2 above the liquid surface.

Let V be the volume of the whole hydrometer and 'a' the area of cross section of the uniform stem. Then the weight of the hydrometer = the weight of the liquid displaced in each case $=(V-l_1 a) \times 1 = (V-l_2 a) \times d$, from which $V=\frac{a(l_2 d-l_1)}{(d-1)}$.

Now $\frac{(l_2 d-l_1)}{(d-1)}$ is a quantity which can be calculated from the data obtained. Represent it by K. Then

$$V=Ka.$$

Let the hydrometer be now floated in a liquid of unknown density x. Let l be the length of the stem above this liquid.

Then as before,

$$(Ka-l_1 a) \times 1=(Ka-la)\,x, \text{ from which}$$

$$x=\frac{(K-l_1)}{(K-l)} \text{ or } (K-l)=\frac{(K-l_1)}{x}$$

Thu for successive vslues of x the corresponding volues of l on the stem can be calculated or vice—versa.

It is found that when the density increases uniformly the graduations get closer and closer.

There are two methods of graduating the stem of the common hydrumeter. The first method is to divide the stem into, equal divisions (say centimeter) and mark for each division the corresponding density in grams per c. c. For each mark on the stem the length exposed is known and the density may be calculated. In the seoond method marks are made on the stem corresponding to different values of density.

Practical uses of the hydrometer :—

The commercial value of many liquids like sulphuric acid and alcohol depends on their specific gravity. The common hydrometer is extensively used for this purpose. A form of hydrometer used in testing milk is known as the Lactometer. The hodrometer is extensively used to find the specific gravity of the acid in the ordinary lead storage

battery. The exact state of a battery may thus be judged by finding the specific gravity of the acid.

Examples :

(1) The stem of a common hydrometer is divided into 100 equal parts. It reads O in water and 100 in a liquid of specific gravity 0·8. Find the sp. gr. of the liquid in which the hydrometer stands at 50 ?

Let the volume of the hydrometer below the zero division be V and let the area of cross section of the stem be 'a'. Hence the volume of the hydrometer below the 100th division $=(V+100a)$.

The weight of the hydrometer is equal to the weight of the displaced liquid in eachcase.

Hence $V \times 1 = (V + 100a) \times 0{\cdot}8$ from which

$0{\cdot}2\ V = 80a$. or $V = 400a$,

The hydrometer floats at 50 in the liquid whose specific gravity may be assumed to be S.

Then $V \times 1 = (V + 50a).\ S.$

substituting $V = 400a$, we have

$$400a = 450a \times S. \text{ or } S = \frac{400a}{450a} \text{ or } \frac{8}{9}$$

∴ The specific gravity required is $\frac{8}{9}$ or 0·88 9.

(2) The specific gravities corresponding to the highest and the lowest marks on the stem of a common hydrometer are 1·44 and 1·80 respectively. Calculate value corresponding to the point midway bstween the two marks.

Let the volume of the hydrometer up to the highest mark be V, Let the length of the stem between the extreme divisions be l and area of cross section be 'a'.

In the liquid whose sp. gr. is 1·44 a volume V of the hydrometer is immersed and in a liquid of sp. gr. 1·80 the volume immersed is $(V-la)$. Since the weight of the displaced liquids are the same,

$V \times 1{\cdot}44 = (V - la)\ 1{\cdot}8$ which gives

$\cdot 36V = 1{\cdot}8\ la$

or $V = 5\ la$.

If the hydrometer floats in a liquid of specific gravity S. with half of the stem immersed the voiume of the displaced liquid $=\left(\frac{V-la}{2}\right)$

$$\text{Hence } V \times 1{\cdot}44 \times \left(V - \frac{la}{2}\right) S.$$

Substituting $V = 5\ la$, we have

$$5\ la \times 1{\cdot}44 \times \left(5\ la - \frac{la}{2}\right) S.$$

$$\therefore S = \frac{5\ la \times 1{\cdot}44 \times 2}{9.\ la} = 1{\cdot}60$$

∴ The specific gravity of the liquid is 1·60

Department of Chemistry :

Revision study of the liquid Compounds of organic chemistry with a view to identification

by G. VENKATESWARLU, B.SC. (HONS.)

	Boiling point	Miscibility with water	Smell	Density compared to water	Burning	Special tests
C_6H_6 Benzene	80°	No	Sweet	Lighter	Smoky flame	(1) Undergoes addition with H_2, Cl_2. (2) Undergoes substitution with Cl_2, Br_2. (3) Undergoes sulphonation with H_2SO_4 and nitration with $H_2SO_4 + HNO_3$. (4) Forms a triozonide with ozone.
C_2H_5Br Ethyl Bromide	38°	No	Sweet but sickly	Heavier	—	(1) Test for elements—Br is present. (2) With alcoholic KOH—Ethylene is obtained.
C_2H_5I Ethyl Iodide	72°	No	„	Heavier	—	(1) Test for elements—I is present. (2) With alcoholic potash ethylene is obtained.
$CHCl_3$ Chloroform	61°	Slightly milky liquid	Sweet	Heavier	Colours the flame green	(1) Test for elements—Cl is present. (2) When heated with aniline and alcoholic potash a bad smell of *carbylamine* is obtained.
$C\,Cl_4$ Carbon tetra chloride	77°	No	Sweet	Heavier	Does not burn	(1) Test for elements Cl is present.
C_6H_5OH Carbolic acid (phenol)	182°	Slightly milky liquid	Carbolic	Heavier	Smoky flame	(1) M. P.=42°. (2) Soluble in NaOH and reprecipitated with acids. (3) Solution acidic to litmus. (4) Violet colour with $FeCl_3$. (5) White precipitate with Bromine water. (6) When heated with Zinc dust smell of Benzene. (7) Not a reducing agent. (8) Undergoes sulphonation and nitration.

	Boiling point	Miscibility with water	Smell	Density compared to water	Burning	Special tests	
CH_3OH Methyl alcohol	65°	MISCIBLE IN ALL PROPORTIONS	Spirituous	Lighter	Pale blue fiame	(1) Primary alcohols give H_2 with Na. (2) Burn to CO_2 and water. (3) On oxidation give acedehydes and acids. (4) Form esters with acids in presence of Conc H_2SO_4. (5) Alkyl chloride with PCl_3 and PCl_5. (6) On hydrogenation the respective hydrocarbon.	CH_3OH (1) Methyl salicylate test. (2) With $K_2Cr_2O_7$ and H_2SO_4 smell of Formic acid.
C_2H_5OH Ethyl alcohol	78°		Spirituous		Slightly luminous flame		C_2H_5OH (1) Ethyl acetate test. (2) Iodoform reaction. (3) With H_2SO_4 and $K_2Cr_2O_7$ — smell of Acetaldehyde or acetic acid.
CH_3COCH_3 Acetone	56°		Pleasant	Lighter	Slightly luminous flame	(1) With NaOH and Na Nitro prusside solution purple colour is obtained. (2) It answers Iodoform reaction. (3) It is not a reducing agent; does not colour schiffs reagent; does not undergo; Polymerisation. (4) Forms Crystalline compounds with HCN; NH_2OH; N_2H_4; $NaHSO_3$.	
HCOOH Formic acid	100°		Pungent and irritating	Heavier	—	(1) With Conc H_2SO_4—CO is obtained it burns with a pale blue fame. (2) Reduces ammoniacal silver nitrate and Mercuric chloride.	
CH_3COOH Acetic acid	118°		Vine gar / Every liquid has its characteristic smell	Heavier	—	(1) With Conc H_2SO_4—no gas. (2) Not a reducing agent. (3) Ethyl acetate test.	

Revision study of the gases of the organic chemistry with a view to identification

by G. VENKATESWARLU, B.SC. (HONS.)

	Chemical group	Colour	Smell	Solubility in water	Burning	Special tests
CH_4 Methane C_2H_6 Ethane	Paraffin hydrocarbons or Saturated hydrocarbons of the aliphatic or open chain series	ALL ARE COLOURLESS GASES	No smell	INSOLUBLE IN WATER	Non luminous pale blue flame (Methane) Slightly luminous flame (Ethane)	(1) No action with Bromine Water. HNO_3, H_2SO_4, $KMnO_4$, HCl, HBr, HI etc. (2) They form substitution products with Chlorine and Bromine.
C_2H_4 Ethylene	Unsaturated compound with a double-bond in its molecule		Pleasant smell		Luminous flame	(1) Forms addition products with Cl_2, Br_2, HCl, HBr, HI, HCN etc. (2) Oxidised by alkaline $KMnO_4$. (3) React with H_2SO_4. (4) Forms ozonide with ozone.
C_2H_2 Acetylene	Unsaturated compound with a triple-bond in its molecule		Pleasant smell		Smoky flame	(1) With ammoniacal $AgNo_3$-White precipitate of silver Acetylide. (2) With ammoniacal Cu_2Cl_2 solution a brown precipitate of copper Acetylide is formed. (3) When passed into a red hot tube smell of benzene is formed. (4) Formation of Acetaldehyde.

	Chemical group	Colour	Smell	Solubility in water	Burning	Special tests
CH_3Cl Methyl Chloride	Mono Chloro Methane	↓	Sweet but sickly smell	↓	Green edged flame	Test for elements—Cl present besides C and H.
C_2H_5Cl Ethyl chloride	Mono Chloro Ethane	↓	,,	↓	,,	,,
HCHO Formaldehyde	Aldehydes	↓	Pungent	Soluble	Pale blue	*Reactions of aldehydes :* (1) Colours Schiff's reagent purple. (2) Reduces Fehling's solution and ammoniacal silver nitrate. (3) Undergo polymerisation. (4) On oxidation give acids. (5) On reduction give alcohols. (6) Form crystalline compounds with HCN, $NaHSO_3$, NH_4OH, N_2H_4 etc. — HCHO: (1) With NH_3 hexamine is got. (2) No resin with NaOH. (3) With chromic acid it gives formic acid.
CH_3CHO Acetaldehyde	,,	↓	,,	,,	Slightly luminous	CH_3CHO: (i) With NH_3 aldehyde ammonia is got. (ii) Aldehyde resin with NaOH. (iii) With chromic acid it gives acetic acid.

QUESTION :

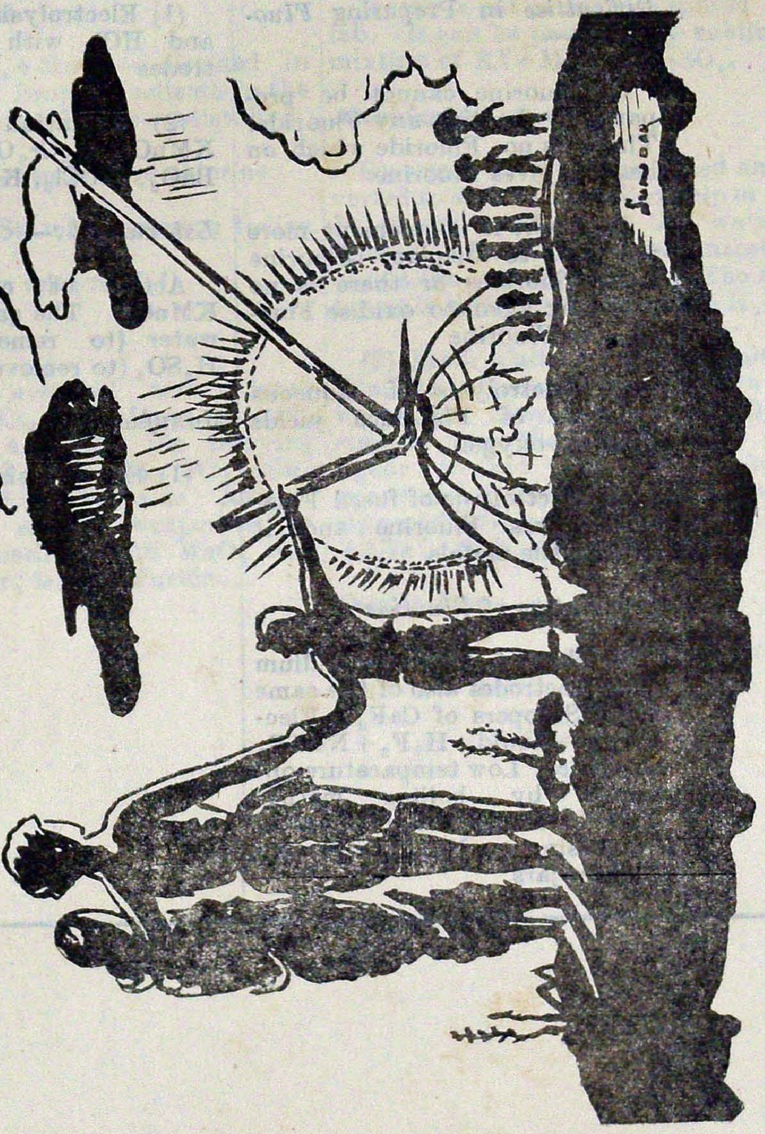
Answer the following with the help of the above tabular form.

How do you distinguish (1) Methane from ethylene.

(2) Ethylene from Acetylene.

(3) Methane from Methyl chloride.

(4) Formaldehyde from Acetaldehyde.



GOLDEN PLOUGH

S. R. Sundararaj, II U. C. III B.

COMPARATIVE STUDY

by G. VENKATESWARLU,

	H_2F_2	HCl
Preparation	*Difficulties* in Preparing *Fluorine* :— (1) Fluorine cannot be prepared by heating any Fluoride. There is no Fluoride which on heating gives Fluorine (2) There is no element more powerful to displace Fluorine from Fluorides or there is no oxidising agent to oxidise Fluorides to Fluorine (3) Electrolysis of aqueous solutions of Fluorides yields ozonised oxygen (4) Electrolysis of fused Fluorides gives Fluorine and it attacks the metals *Preparation of Fluorine* :— U-tube of Platinum-iridium alloy-electrodes also of the same metal-Stoppers of CaF_2 ; Electrolyte—liquid $H_2F_2 + NaHF_2$ at—32°c. Low temparature obtained by boiling methyl chloride. Purification of Fluorine by passing on Na_2F_2 collection in glass jars	(1) Electrolysis of chlorides and HCl with Graphite electrodes (2) Oxidation of HCl with $KMnO_4$, $K_2Cr_2O_7$, PbO_2, MnO_2, BaO_2, $CaOCl_2$, $KClO_3$ etc. *Lab method* :— Action of conc HCl on $KMnO_4$. The gas is passed into water (to remove HCl) and H_2SO_4 (to remove H_2O) *Manufacture*:— (1) Electrolysis of NaCl

OF HALOGENS

B.SC. (HONS.)

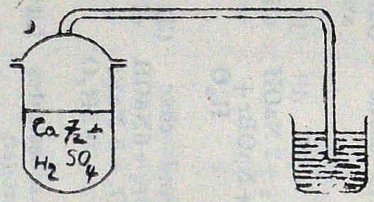
HBr	HI	
Lab Preparation:— $KBr + H_2SO_4 + MnO_2$ — distilled in glass retort and Bromine collects in the receiver. It is purified by redistilling. (1) Over KBr to remove chlorine. (2) $CuSO_4$ + Starch to remove Iodine. (3) H_2SO_4 to remove H_2O *Manufacture :—* Sea water acidified and treated with steam Cl_2 and Hot air. Cl_2 displaces Br_2 and Hot air carrying Br_2 is washed with Na_2CO_3 soln; after absorption becomes NaBr+ NaBrO. The soln is evaporated to dryness and distilled with MnO_2 and conc H_2SO_4, Br_2 is then Purified.	Iodine is not usually prepared in the lab. It can be prepared by subliming a mixture of $KI + MnO_2 + H_2SO_4$. *Manufacture :—* Seaweeds are collected, dried and converted to ash. Ash is called kelp or Varec. It is extracted with hot water and filtered. Filtrate is concentrated to crystallise the impurities. The mother liquor is distilled with $MnO_2 + H_2SO_4$. (2) From Caliche or Chile salt Petre ($NaNO_3$,) caliche is extracted with hot water and filtered. The $NaNO_3$ crystallises from the filtrate. The mother liquor treated with the calculated quantity of $NaHSO_3$. Iodine is precipitated. It is purified $NaIO_3 + 6NaHSO_3 + 5NaI = 6\ Na_2SO_4 + 3I_2 + 3H_2O$. *Purification :—* Sublimed over KI to remove Cl_2 and Br_2	

Property	Fluorine	Chlorine	Bromine	Iodine	Conclusion
Symbol	F	Cl	Br	I	
Atomic weight	19	35·46	79·92	126·92	
Physical state	Gas	Gas	Liquid	Solid	
M. P.	−223°	−102°	−7·3°	+113	
B. P.	−187°	−34·6°	58·8°	184·35	
Sp. gr.	1.08 (liq)	1·55 (liq)	3·19 (liq)	4·93 (Solid)	
Colour of gas	Pale yellow gas clear yellow liquid	Greenish yellow gas Amber yellow liq	Browinsh-red liquid Dark red vapour	Steel - greyish - red solid violet vapour	
Solubility 100g of water at 20° dissolves	Decomposes	1·46 g	4·15 g	0·0162 g	
Smell	Irritating	Irritating	More irritating	Less irritating	
Chemical Property					
(1) Hydrogen	Explosive	Explosive in bright sunlight slow in the dark	Reaction on heating	Slow and in complete even on heating.	
(2) Metals	Most metals burn to form Fluorides	Many metals burn to form chlorides	Attacks most metals	Combines with most metals	
(3) Non-metals	Combines with all directly except with Nitrogen	Combines with all directly except with N_2, O_2 and C	Combines directly with all except N_2, O_2, C and Si	Only combines with other halogens phosphorus, Arsenic and Hydrogen	

Property	Fluorine	Chlorine	Bromine	Iodine	Conclusions
(4) Water	$2H_2O+2F_2=2H_2F_2+O_2$ $3H_2O+3F_2=3H_2F_2+O_3$	Slow decompn to form HCl and O_2 (in bright sunlight) $2H_2O+2Cl_2=4HCl+O_2$	Slowly decomposed in bright sunlight $2H_2O+2Br_2=4HBr+O_2$	No reaction	
(5) Reducing agents (action of)	Oxidises vigorously	Oxidises	Oxidises	Feeble oxidising agent	
(6) Action of oxidising agents	No action	No action	Reacts with ozone	Oxidised by ozone and Nitric acid	
(7) Action of Alkalies	Gives Fluorides, oxygen and water $2F_2+2NaOH+\rightarrow 2NaHF_2+O_2$	(1) *Cold and dilute alkali* $Cl_2+2NaOH=NaCl+NaClO+H_2O$ (2) *Hot and conc alkali* $3Cl_2+6NaOH=NaClO_3+5NaCl+3H_2O$	(1) cold and dil alkali $Br_2+2NaOH=NaBr+NaOBr+H_2O$ (2) *Hot and conc alkali* $3Br_2+6NaOH=NaBrO_3+5NaBr+3H_2O$	(1) Cold and dilute alkali $I_2+2NaOH=NaI+NaIO+H_2O$ (2) *Hot and conc alkali* $3I_2+6NaOH=NaIO_3+5NaI+3H_2O$	
(8) Organic matter	Destroyed	Substitutes the Hydrogen $C_{10}H_{16}+8Cl_2=10C+16HCl$	Slowly substitutes the Hydrogen	Little action	
(9) Bleaching action	*Destroys*	Good	*Mild*	Nil	

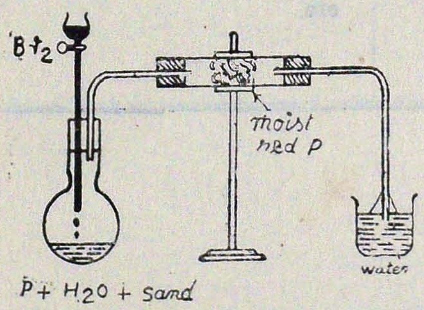
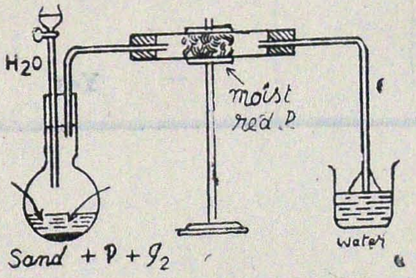
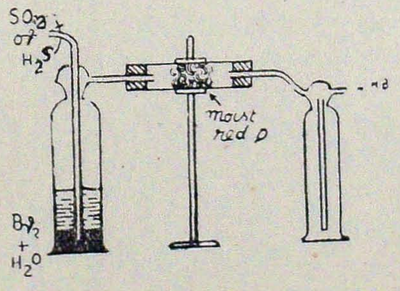
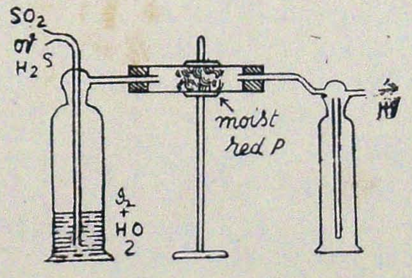
COMPARATIVE STUDY OF

by G. VENKATESWARLU,

	H_2F_2	HCl
Methods of Preparation:		
1. *Synthesis*		$H_2 + Cl_2 \rightarrow 2HCl$
2. Action of acid on a halide	$CaF_2 + H_2SO_4 = H_2F_2 + CaSO_4$  Lab method and mfg. method	$NaCl + H_2SO_4 \xrightarrow{100''} NaHSO_4 + HCl$ $NaCl + NaHSO_4 \xrightarrow{400''} Na_2SO_4 + HCl$ Lab method and industrial method
3. Hydrolysis of Phosphorus Halides		
4. Reduction of Br_2 and I_2 with SO_2 or H_2S		

THE HYDROGEN HALIDES

B.SC. (HONS.)

HBr	HI	
$H_2 + Br_2 \underset{pt}{\rightleftharpoons} 2HBr$ This method is not adopted	$H_2 + I_2 \underset{pt}{\rightleftharpoons} 2HI$	This method of direct combination is useful only in the preparation of HCl.
$KBr + H_3PO_4 \rightarrow KH_2PO_4 + HBr$	$KI + H_3PO_4 \rightarrow KH_2PO_4 + HI$	This method is usually adopted for preparing H_2F_2 and HCl
H_2SO_4 cannot be used for the prepn of HBr	H_2SO_4 cannot be used for the prepn of HI	
$2P + 3Br_2 = 2PBr_3$ $2P + 5Br_2 = 2PBr_5$ $PBr_3 + 3H_2O = H_3PO_3 + 3HBr$ $PBr_5 + 4H_2O = H_3PO_4 + 5HBr$	$2P + 3I_2 = 2PI_3$ $PI_3 + 3H_2O = H_3PO_3 + 3HI$ $PI_3 + I_2 + 4H_2O = H_3PO_4 + 5HI$	This method is suitable for the prepn of HBr and HI
		
$H_2S + Br_2 = 2HBr + S$ $SO_2 + 2H_2O + Br_2 = 2HBr + H_2SO_4$	$H_2S + I_2 = 2HI + S$ $SO_2 + 2H_2O + I_2 = H_2SO_4 + 2HI$	
		

Properties	H_2F_2	HCl
Mol wt.	40 (20)	36·46
Boiling Point	19·4°	—85°c
Melting Point	—83°	—111°
Solubility in water	35·3%	42%
Sp. gr. of Sat. aq. Soln	1·15	1·21
Constant Boiling Mixture and Max B. P.	120°—36%	110°—20%
Dissociation Temp-Stability to heat	Nil	1500°c
1. *Acidic Property*	Dibasic	Monobasic
2. Action of oxidising agents (Reducing Property)	None	Oxidised to chlorine by Peroxides, Permanganates, Chromates, dichromates, Nitric acid, chlorates, Perchlorates etc.
3. Etching Property	Yes	—

HBr	HI	
80·93	127 93	
—67°	—35·5°c	
—86°	—50·8°	
49%	57%	
1·49	1·7	
126°—47%	127°—57%	
800°c	180°c	
Monobasic	Monobasic	Turns Blue litmus and give Hydrogen with mg. React with bases to form halides
As with chlorine and H_2SO_4, H_2O_2 and Cl_2	Nearly all oxidising agents oxidise it to Iodine	H_2F_2 is not a reducing agent the reducing Property increases from HCl→HI
—	—	—

SHORT NOTES ON A FEW TOPICS

by

K. SATHYANA RAYANASWAMY, M.SC.

1. *Isomorphism :* If two substances crystallise in the same way, they are said to be isomorphous, they possess same external appearance. The crystals of the two compounds have identical shape, with same number of faces; angles at which the faces of the crystals meet are same in both cases.

Isomorphism among compounds is the property of having the same crystalline shape.

Other characteristics of isomorphism are the following:—

1. When the solutions of the two isomorphous compounds are mixed and concentrated mixed crystals are obtained. Each crystal contains both the compounds in a definite proportion. Crystals containing only one compound are not formed,
2. If a crystal of a compound is suspended in the saturated solution of another (isomorphous) substance, it grows in size due to deposition of the second substance on it ; but its shape is not disturbed.

Examples of isomorphous compounds are potassium sulphate and potassium selenate ; potassium permanganate and potassium perrhenate, and chrome alum and potash alum.

Atomic weights of elements can be deduced by means of Mitcherlich's law of isomorphism (1819) :—

" If two substances are isomorphous, they possess identical formulae or their molecules contain the same number of atoms of similiar elements combined in a similar way.

Thus if we know that zinc sulphate is isomorphous with magnesium sulphate whose formula is $MgSO_4$, $7H_2O$; we can at once deduce the formula of zinc sulphate as $ZnSO_4$, $7H_2O$, substituting one atom of zinc for magnesium atom.

(*i*) Further if the atomic weight of zinc is to be determined, the percentage of that element in its sulphate can be experimentally found and equated against that calculated from the formula using x at the atomic weight of zinc.

mulecular wt. of $ZnSO_4$, $7H_2O$

$$=x+32+64+(18\times 7)$$
$$=x+222\cdot 0.$$

$$\therefore \% \text{ of zinc in it} = \frac{x}{x+222\cdot 0}\times 100 = 22\cdot 76$$

22·76 is the value determined experimentally.

(*ii*) After deduction of the formula of zinc sulphate, it is seen that one atom of zinc is in combination with the divalent (SO_4) radical. Therefore valancy of zinc is 2. Then the atomic weight of this element can be got by using the expression atomic wt.= equivalent weight × its valency

Equivalent weight can be determined by any known method.

The isomorphism is not always a sure guide for determining the formula of a compound, because some isomorphous substances donot possess identical formulae ex. lead and siversulphides as isomorphous but their formulae are Ag_2S and PbS.

2. *Avogadro's hypothesis :* At the beginning of the nineteenth century, Dalton propounded his atomic theory and also explained the various laws of chemical combination by weight. Later, Gay-Lussac's law of gaseous Volumes was given out. Berzelius attempted to corelate the two i.e. he wanted to explain away the law of gaseous volumes on the basis of Daltons atomic theory. He put forward a hypothesis as follows : Equal volumes of all gases contain equal number of atoms, under the same conditions of tem-

perature and pressure." But with the aid of this, he could not successfully explain the gaseous reactions like that of hydrogen chloride synthesis or water synthesis, because it gives rise to descrepency—that fractions of atoms take part in chemical changes. This goes against atomic theory which says atoms are not divisible.

Avogadro, an Italian scientist, came forward with a new hypothesis : he said the ultimate particle of an element is not an atom itself but a molecule; and a molecule is a group of atoms, which can exist freely; atoms do not exist independently except during chemical changes when the molecules break up into atoms.

" Equal Volumes of all gases and Vapours contain equal number of molecules, when measured under the same conditions of temperature and pressure."

Using the above hypothesis, we can successfully explain the law of gaseous volumes.

Avogadro's law is very useful in many respects. It helps us to determine the molecular formulae of gaseous compounds ; provides us with methods of finding the molecular weights of volatile compounds and atomic weights of elements.

3. *Thermal Dissociation*: If ammonium chloride crystals are heated the molecules split up into ammonia and hydrogen chloride molecules.

$$NH_4Cl \rightleftarrows NH_3 + HCl$$

This reaetion is reversible ; because as soon as the heat is taken away, the products combine forming the original substance, ammonium chloride.

Such a chemical change involving the splitting up of substances into simples molecules or atoms, which again combine with each other to give the original substance as soon as the source causing the change is removed. is called dissociation. Since dissociation takes place due to application of heat, it is called thermal dissociation.

It is different from decomposition, because the Chemical change is not complete. In the case of recomposition tht products donot combine to produce the original substance.

Thus copper carbonate decomposes on heating into black oxide of copper and carbondioxide, but the latter two do not unite to firm copper carbonate.

$$C_uCO_3 \rightarrow C_uO + CO_2$$

Other examples of thermal dissociation are ((i) iodine molecules brake np into atoms and (ii) nitrogen tetroxide dissociates into nitrogen dioxide,

$$(i) \quad I_2 \rightleftarrows 2I$$

This can be confirmed by the determination of vapour density. Iodine vapour at lower temperatures consists of entirely diatomic molecules ; but at higher temperature, it contains only atoms.

$$(ii) \quad N_2O_4 \rightleftarrows 2\,NO_2$$

At the laboratory temperature, this oxide of nitrogen consists only of the molecules of N_2O_4 ; the colour of the gas is pale brown, when we heat this, dissociation takes place and nitrogen peroxide molecules are obtained, which are simpler particles. This can be judged by the deepening of the colour of the gas ; it becomes deep brown as the proportion of NO_2 molecules increases.

4. *Electrolytic Dissociation* : Solutions of acids, alkaties, and salts conduct electricity. Electric current can be passed through fused salts and alkalies also. Such sustances, through which electricity can be passed, are called electrolytes. Besides conducting the current, these substances undergo decomposition. The Chemical ahange wrought in the above manner is termed electrolysis.

When an electrolyte is dissolved in water, its molecules split up into two kinds of charged particles—positive and negative ions. Thus hydrogen chloride molecules split up into hydrogen ions and chloride ions ; sodium hydroxide into solium and hydroxyl ions ;

and salt like sodium chloride into sodium and chloride ions.

$$HCl \rightleftarrows H^+ + Cl^-$$

$$NaOH \rightleftarrows Na^+ + (OH)^-$$

$$NaCl \rightleftarrows Na^+ + Cl^-$$

Therefore the solution actually contains these ions which move about freely. The total charge on the negative ions is equal to total positive charge on the latter; the solution remains neutral. Whenever a negative charge nears a positive one, they combine and form a neutral molocule, which once again dissociates into the ions. So, in the solution, at a given time, we find the negative and positive ions along with undissociated molecules and soon there will be a dynamic equilibrium struck between them. This in the thory of the dissociation of an eelctrolyte.

Acids give rise to hydrogen ions and the acidic property of a substance is due the hydrogen ions it furnishes is solution; The strength of an acid depends on the % of the molecules undergoing dissociation. Similarly alkalies give rise to (OH)′ ions which are responsible for their alkalinity. Neutralisation means the combination of hydrogen ions of an acid, with a hydroxyl ions of an alkali.

Reactions between ionic compounds are quicker than between the molecular compounds. We can also explain the hydrolysis of some salts like sodium carbonate or ferric chloride on the basis of ionic theory.

5. *Graham's law of diffusion*: The natural process by which a gas spreads itself through space spontaneously is called diffusion. Lighter gases diffuse more quickly than the heavier gases, because the molecules of the former are light and hence possess a quicker movement than the molecules of the latter. That means, the speed of diffusion of a gas is inversely related to its density.

Graham after performing many experiments to measure the rates of diffusion of many gases, enunciated the following law:

The velocity (or rate) of diffusion of a gas is inversely proportional to the square root of its density,

or, the rates of diffusion of gases are inversely proportional of the square roots of their relative densities.

Velocity of diffusion is measured by the volume of the gas that diffuses in unit time.

If V_1 and V_2 represent the rates of diffursion of two gases, and D_1 and D_2 their densities, then by Graham's law.

$$V_1 \propto \frac{1}{\sqrt{D_1}} \text{ and } V_2 \propto \frac{1}{\sqrt{D_2}}$$

$$\text{or } \frac{V_1}{V_2} = \frac{\sqrt{D_2}}{\sqrt{D_1}}$$

This law is useful in determining the relative densities of gases.

6. *Dulong and Pelit's Law:* This law can be stated thus: "The product of the specific heat of an element (in the solid state) and its atomic weight is equal to a constant, 6·4.

Specific heat × atomic weight = 6·4

The product of specific heat and the atomic weight of an element is called 'atomic heat' Therefore the above law can also be stated in the following way: 'The atomic heats of solid elements are the same and are equal to 6·4,'

But two points must be borne in mind: (*i*) the specific heat of the element should be determined in the solid state, (*ii*) the figure 6·4 is not an accurate one; it is only approximate.

By Dulong and Petit's law,

Atomic weight = 6·4 ÷ sp. heat

But the value obtained for atomic weight is not an accurate one because, the atomic heat, 6·4, is only approximate.

The Dulong and Petits law gives us a method for the determination of atomic

weights of elements; but it does not give exact atomic weight.

If the equivalent weight of the element is known or determined by any of the chemical methods, we can calculate the correct atomic weight of the element, using the following expression,

$$\text{Valency} = \frac{\text{Atomic weight}}{\text{equivalent weight}}$$

Using the approximate atomic weight obtained from the Dulong and Petits' law, valency is culculated and corrected to the nearest integre (since the valency is always a round number); then the product of the valency and the exact equivalent weight of the element gives its accurate atomic weight.

7. *Catalysis* : There are certain reactions whose speed will be considerably influenced by the presence of a foreign substance ; for example, manganese dioxide in the preparation of oxygen from potassium chlorate,

When potassium chlorate is heated at about 270°C, very little of it decomposes giving oxygen ; on the other hand, if manganese dioxide is present along with it; at the same temperature, practically whole of it will decompose giving large quantity of oxygen. Manganese dioxide remains unchanged in weight and composition.

Such a process wherein the speed of a chemical reaction is altered due to the presence of a foreign substance is called catalysis. Other instances of catalysis are production of sulplur trioxide in the presence of platinum, ammonia in the presence iron (Haber's process), catalylic oxidation of ammonia to nitric acid etc . . .

Those substances which change the speed of a chemical reaction without themselves suffering any change, are called catalysts.

A catalyst can quicken the chemical change —then it is said to be positive catalyst ; it can also reduce the speed at which the reaction takes place—then it is called a negative catalyst. Examples of negative catalysis are (i) the prevention of the decomposition of hydrogen peroxide by substances like phosphoric acid etc. and (*ii*) prevention of the oxidation of chloroform by atmospheric oxygen by the presence of some ethyl alcohol.

In many reactions, a small quantity of the catalyst is usually enough to bring out necessary change in the chemical action. The catalyst always remains unchanged both in weight and in composition, though its physical condition might be affected. A single substance cannot act as a catalyst for all reactions, i. e., its action is specific; it can influence only a particular chemical change.

The catalysts can be activated by some other substances in their function as catalysts eg., molybdenum increases the action of Iron as the catalyst in Haber's synthesis of ammonia, Molybdenum is termed 'a promoter'. A catalyst can also be 'poisoned', i.e., its activity reduced due to the presence of some chemical compound. The compounds of arsenic prevent the platinum from acting as a catalyst in the contact process for the preparation of sulphuric acid.

The phenomenon of catalysis has been explained by two theories : (*i*) Surface theory and (*ii*) intermediate product theory.

8. *Decomposition* : It is one of the types of chemical change, which matter can undergo when a compound breaks up, as a result of a result of a chemical change into two or more simple products, the process is termed decomposition. Thus, when potassium nitrate is heated, it decomposes into Oxygen and potassium nitrite.

$$2\ KNO_3 \rightarrow 2KNO_2 + O_2$$

Lead nitrate, when heated, is decomposed into lead oxide, nitrogen peroxide and oxygen.

$$2\ Pb\,(NO_3)_2 \leftarrow 2\ PbO + 4NO_2 + O_2.$$

Thus, in decomposition, the reacting substance completely decomposes into its products, and the products donot combine among themselves to give the original product The chemical change here is complete and irreversible.

There are, however, certain chemical changes, in which the reverse reaction also takes place. If hydrogen iodide is heated, it decomposes into hydrogen and iodine. After sometime, the products also combine among themselves to form hydrogen iodide again. Thus the decomposition and synthesis of hydrogen iodide takes place simultaneously and there will be a dynamic equilibrium between the two reactions; therefore the decomposition is never complete here. Such a special case of decomposition, in which the substance can not completely and irreversibly decompose is called dissociation.

9. *Allotropy*: Some elements can exist in more than one physical modifications ; and that particular property which enables them to be present in more than one kind, is called allotropy; the various modifications are termed allotropes.

Carbon, sulphur, phosphorus, boron, silicon, oxygen and a few other elements are allotropic. Carbon exists as graphite, diamond, charcoal etc. Phosphorus is allotropic, its allotropes are red and white phosphorus. Similarly sulphur also exhibits the property of allotropy.

Allotropy is mainly the property of nonmetals ; but the metalloids like arsenic and antimony and the metal tin also show this property.

The different allotropes of an element differ from each other in physical properties only and not in chemical properties. Thus the four allotropes of sulphur differ in physical properties like colour, crystalline nature. melting point etc..; but they all possess same chemical properties.

The alltotropic modifications of an elementn are inter convertible. Ozone and oxyged can be converted into one another; res phosphorus can be changed into white phosphorus ; and the latter red the red variety.

The same amount of each allotrope when it sufferd a chemical change gives rise to the same amount of the product. One gram of each veriety of sulphur when burnt, yields the same quantity of sulphur dioxide.

10. *Hydrolysis :* Hydrolysis is a chemical change in which water is one of the reactants ; certain substances like the halides of nonmetals, nitrides, hydrides etc......are decomposed by the addition of water,

$$PCl_3 + 3H_2O \rightarrow H_3PO_3 + 3HCl.$$

$$Mg_3N_2 + 6H_2O \rightarrow 3Mg(OH)_2 + 2NH_3$$

$$CaH_2 + 2H_2O \rightarrow Ca(OH)_2 + 2H_2$$

These substances are said to be hydrolysed by water.

There are also other types of hydrolysis ; for example, hydrolysis of a salt and that of an ester.

Salts like sodium and potassium carbonates in solution, are alkaline. Solutions of some other salts like aluminium sulphate, ferric chloride, copper sulphate are slightly acidic in nature. This can be generalised as follows: Solutions of salts formed by the interaction of a strong alkali or base and a weak acid are alkaline ; solutions of salts formed from the combination of a weak alkali and a strong acid are acidic ; and solutions of salts resulting from the reaction of a strong acid and a strong base are neutral.

The above phenomena can be explained on the basis of hydrolysis. Thus sodium carbonate dissolves in water and hydrolyses to a certain extent, generating some free acid and alkali

$$Na_2CO_3 + 2H_2O \rightleftarrows H_2CO_3 + 2NaOH$$

The alkali being a stronger one, imparts alkalinity to the solution. Similarly, Aluminium sulphate hydrolyses in the following manner :

$$Al_2(SO_4)_3 + 6H_2O \rightleftarrows 2Al(OH)_3 + 3H_2SO_4$$

Here the resulting base is weak and the acid strong : therefore the solution is acidic.

An ester like ethyl acetate hydrolyses in the presence of excess of water ; it also hydrolyses in the presence of dilute acid which act a catalyst ; the original alcohol and the acid are regenerated.

$$\text{Ethyl acetate} + \text{water} \rightleftarrows \text{ethyl alcohol} + \text{acetic acid}$$

$$CH_3COO(C_2H_5) + H_2O \rightleftarrows C_2H_5OH + CH_3COOH$$

11. *Vapour density:* It is the relative density of a gas, or vapour of a volatile substance. But here the standard substance whose density is taken for reference, is the hydrogen and not water as in the case of R. D. of solids and liquids.

Therefore, vapour density can be defined as the ratio between the weight of a certain volume of a gas or vapour and the weight of an equal volume of hydrogen, both measured at the same temperature and pressure.

$$\text{Vapour density} = \frac{\text{Density of a gas or vapour}}{\text{density of Hydrogen}} \text{ at N.T.P.}$$

$$\text{or V. D.} = \frac{\text{wt. of a certain Vol. of a gas or vapour}}{\text{wt. of equal vol. of hydrogen,}}$$

both being taken under the identical condition of temp. and pressure.

From the definition of vapour density and applying Avogadro's hypothesis, we can derive the following relationship:

molecular wt. of a volatile substance = 2 × its Vapour density

We also arrive at another relationship, using the definition of vapour density, i.e., the molecular weight of any gas or vapour is equal to the weight of 22·4 litres of that gas or vapour at N.T.P.; or the molecular weight of any gas or vapour occupies a volume of 22·4 litres at N.T.P.

Vapour density is useful in calculating the molecular weights. Vapour density of volatile substances can be determined by Victor Meyer's or Hofmann's method.

12. *Valency:* Valency is the combining capacity of elements with one another and it is measured by the number of hydrogen atoms which unite with one atom of a particular element. Thus the elements like chlorine, bromine, iodine and fluorine are monovalent elements because only one atom of hydrogen can combine with an atom of those elements. In the same way oxygen is divalent, nitrogen tervalent and carbon tetravalent.

Sometimes, when found convenient, chlorine and oxygen are taken as standard because hydrogen does not combine many elements.

Helium, Neon and other rare gases are classified as zero group elements, since they do not show any tendency to form compounds with other elements. Their valency is zero.

Valency is not always a constant one. Some elements show more than one valency. Copper, and mercury are monovalent and also divalent. Phorphorus, Arsenic and Antimony are both tervalent and pentavalent.

Valency is related to atomic weight in the following manner:

Valency × eq. wt. of an element = atomic wt. of that element.

[to be continued]

Some Technical Terms In Chemistry

by

T. K. RADHAKRISHNAN, B.SC.

Quick-Lime or Lime :

The calcium oxide (CaO) is known as quick-lime. It is obtained by oxidation of calcium or by heating its nitrate. On an industrial scale it is made by heating limestone in lime kilns. According to the reaction,

$CaCO_3 \rightleftarrows CaO + CO_2 \uparrow$, the other product carbon dioxide is removed from the zone of action by reducing it to carbon monoxide; by using charcoal. The conversion of carbon dixoxide prevents the back reaction. The carbon monoxide thus produced is burnt at the top. Quick lime is a white powder used as a drying agent for alcohol and ammonia. Industrially it is used for mortars.

Slaked lime :

The Calcium hydroxide [$Ca(OH)_2$], is known as slaked lime. It is formed with the evolution of heat when the calcium oxide or lime is treated with water. It is industrially applied for mortar.

Soda-lime :

When Calcium oxide is slaked with Sodium hydroxide solution instead of water, a white mass is obtained as soda lime. It is used in towers as a drying agent.

Litharge or Massicot :

The lead monoxide (PbO) is called as Litharge in paint industry. It is obtained by heating the nitrate or the hydroxide of Lead. On an industrial scale, it is obtained by heating metallic lead in iron vessels with free access to air. There are two varieties of lead monoxide. The oxide obtained at a lower temperature is called Massicot or yellow variety. The oxide obtained at a higher temperature is known as Litharge, a yellow red crystalline solid. It is applied in Paint industry and also for glazing in pottery.

White lead :

It is a basic carbonate of lead whose formulae is 2 $PbCO_3$ $Pb(OH)_2$ $2H_2O$. It is prepared in a different way. Bell shaped pots with acetic acid at bottom are taken. Rolls of lead are placed in them. These pots are arranged in rows on the shelves. The interspaces of the shelves are filled with hay, horse-dung etc., and the pots are covered with planks over which spent tan barks are spread. The organic matter in the brick work undergoes fermentation in the course of a few days and the pots are warmed and supplied with carbon dioxide. The vapours of acetic acid in the vessels produce acetate of lead with the rolls of lead. The carbon dioxide supplied by the fermentation enables to produce basic carbonate of lead restoring the acetic acid. The process becomes cyclic with the restoration of acetic acid. White lead is amorphous powder insoulble in water. It is used in Paint Industry.

Red Lead or minium :

It is an higher oxide of lead of formulae Pb_3O_4. It is obtained as a bright red heavy powder by heating the yellowish variety of Lead oxide (Massicot) in presence of air, at a temperature of 400°c. It is also used in paint industry.

Haematite or Jeweller's Rouge :

Ferric oxide (Fe_2O_3) is known as haematite It occurs free in nature as an ore of iron. It is also obtained by heating Ferric hydroxide When Ferrous Suplphate is heated, this oxide is obtained (as a red residue) along with the evolution of Sulphur dioxide and Sulphur Trioxide. This residue is otherwise known as *Venetian Red* or *Rouge*. It is a red

powder insoluble in water. It is used as a pigment in Paint Industry and as a catalyst in the manufacture of Sulphuric Acid (Contact Process).

Magnetite :

It is an higher oxide of iron ef formulae, Fe_3O_4. It also occurse free in nature and is also obtalned by passing steam through red hot iron. When the steam decemposes, the magnetic oxide of iron is obtained. It possesses magneitic properties.

Sorel's Cement :

A concentrated solution of Magnesium chloride along with the Magnesium oxide forms a thick paste. This paste on exposure sets to stone-like mass due to the formation of Magnesium oxy-chloride. It is known as Sorel's cement used in making tiles and stoves. It is used as cement for joining broken porcelain.

Calomel :

Mercurous Chloride (Hg_2Cl_2) is called as Calomel. It is obtained as a white precipitate by treating Mercurous nitrate with excess of hydrochloric acid. Commercially it is made by grinding Mercuric chloride with Mercury and heating the mixture in an iron, pot covered with a lid. The sublimate obtained by the above process is called Calomel or mercurous chloride. It is used as a standard electrode in Electro-chemistry.

Corrosive Sublimate :

The Mercuric Chloride ($HgCl_2$) is known as Corrossive sublimate. There are two methods available for its production. When dry chlorine is continually passed over heated mercury, corrossive sublimate is formed The other method is by heating a mixture of Mercuric Sulphate, Common salt and manganese dioxide in a long necked flat bottomed flask over a sand bath. It is formed as a sublimate in the cooler parts of the neck of the jar, wherefrom it can be scraped of. It is a white crystalline solid readily souble in hot water. It is an anti-septic and hence a dilute solution of it is is used in surgery for washing wounded parts.

Oxymuriate of tin or butter of tin :

Hydrated Stannic chloride ($SnCl_4 5H_2O$) is known oxymuriate of tin or butter of Tin. When dry chlorine is passed over molten tin, the stannic chloride volatilizes and is cooled. It is collected in a receiver as a fuming liquid. It fumes vigorously in moist air. It gives rise to a solid hydrated chloride with water known as $SnCl_4\ 5H_2O$. It is used as a mordant in dye industry,

Pink Salt :

It is a combination of Stannic chloride and ammonium chloride. It is a complex salf of formulae $(NH_4)_2\ SnCl_6$, known as Pink Salt. It is also used as a mordant in dyeing industry.

Pattinson's white :

This compound is obtained by adding hot lime water to lead chloride solution. On addition a basic salt Pb (OH) Cl, known as Pattinson's white is obtained. It finds application as a pigment in Paint Industry.

Blue Vitreol :

Cupric Sulphate ($CuSO_4\ 5H_2O$) is known as Blue vitreol. It is obtained by the action of dilute sulphuric acid on copper in lead lined vessels with sufficient access to air, according to the reaction,

$$2Cu + 2H_2SO_4 + O_2 \rightarrow 2CuSO_4 + 2H_2O.$$

Bordeaux Mixture :

It is obtained by the action of Copper sulphate with lime or limestone: The mixture of these is known as Bordeaux mixture which is used to spray over the plants to destroy the pests.

Schweitzer's Reagent :

This is obtained by the dissolution of Coppersulphate in excess of Ammonium hydroxide. The precipitated copper hydroxide dissolves in excess forming a blue solution known as Schweitzer's reagent. This is used to dissolve cellulose in the manufacture of artificial silk or Rayon.

Epsom salt:

The Magnesium Sulphate, ($MgSO_4 7H_2O$) is known as Epsom salt. This is obtained by dissolving the dolomite ($MgCO_3\ CaCO_3$) in

dilute sulphuric acid and this on concentration yields fine needles of Magnesium sulphate. It is used as a purgative in Medicine and also used in Tanning and Dyeing industry ;

Plaster of Paris :

When the Calcium Sulphate ($CaSO_4 2H_2O$), (gypsum) is heated, it loses most of its water of hydration thereby giving birth to the hemi hydrate of Calcium Sulphate ($(CaSO_4)_2 (H_2O$, called Plaster of Paris. On addition of water it forms a thick paste, which on drying expands setting to a solid mass. Hence it is used as moulds for casting metals and statues Bandages dipped in its solution are used in surgery to keep the movable bones in a rigid position.

Keen's cement :

An alum together with plaster of Paris gives rise to a thick pasty substance known as, Keen's cement. It is used for joining metals with glass.

Lithophone :

It is a kind of pigment used in Paint Industry. It is obtained as a mixture of Zinc Sulphide and Barium Sulphate by the action of Barium sulphide and Zinc Sulphate. This is used in Paint Industry aloug with litharge.

White vitreol :

Hydrated Zine Sulphate ($ZnSO_4$ $7H_2O$), is known as white Vitreol. It is obtained by the dissolution of Zinc carbonate in dilute Sulphuric acid. The solution is concentrated for crystallization to get the Zinc Sulphate. It is isomorphous with Magnesium Sulphate. It is used for making lithophone, It is a preservative for hides and is much applied as a Mordant in Calico printing. A dilute solution of zine sulphate is preferred as a lotion for eye.

Green vitreol :

The hydrated ferrous sulphate ($FeSO_4 7H_2O$) is known as green vitriol. It occurs in native as copperas obtained by the oxidation of pyrites. When iron is dissolved in dilute sulphuric acid in the absence of air, green crystals of greenvitreol are obtained on concentration.

Lunar Caustic :

Silver is dissolved in dilute nitric acid and this solution on concentration leaves behind transparent colourless crystals of silver nitrate. On heating the silver nitrate crystals to 218°C, it fuses and this on cooling again forms a mass with fibres which may be cast to sticks. The sticks are known as Lunar Caustic, which finds immense use in cautery.

Mosaic Gold :

When a mixture of Tin, Sulphur and ammonium Chloride an heated with mercury, golden yellow plates of stannic sulphide is obtained. This is known as Masaic Gold. This is used in industry as a gilding pigment.

"AS I SEE IT"

by

K. S. Vittal Das, B.Sc.

"Chemistry is the most volatile subject" Yes, it is. But don't be carried away by that "slogan." Once you begin to think in that direction, it becomes more volatile. Though it is volatile, it does not undergo spontaneous evaporation. Of course, in some cases it may do so. But infact, in few cases all subjects get evaporated spontaneously! No help can be rendered in such cases. I, too, sometimes feel that chemistry has evaporated (since I am not in touch with the degree portions). But that feeling vanishes when I glance through the portions That is because the foundation is very strong. To explain what I mean by this let me tell you (students of Chemistry) firstly, that you should take interest in the subject or at least pretend (in yourself) that you are interested in the subject (even though the slogan" is ringing in your ears) This may seem natural for any branch of study. But particularly in chemistry it is cent percent true and it must be followed seriously. Once you begin to think that chemistry is a headache or a "bore" I am sure you will begin, to unlearn whatever you have studied. That is the turning point and that is the boiling point of the "volatile substance". You know that even for a volatile substance to undergo volatilisation its temperature has to be raised to its boiling point The same may be applied to the subject also (at least to convince the supportors of the 'slogan"). When you begin to feel diffident about the subject, the temperature slowly rises, finally it reaches the boiling point and the subject gets vapourised. Now you may ask why not these vapours be condensed Yes, they can be, provided the subject is just vapourising and the vapours have not gone out. If so, collect the vapours and try to condense them (of course, not an easly job then!) That is to say, go ahead with full confidence in yourself and take interest in the subject. You have plenty of attractions. There are beautiful colours to enjoy (blood red, grass green, scarlet red, golden yellow, apple green, brick red and good many more); peculiar names to remember (corrosive sublimate, plaster of paris, mosaic gold, red lead, golden spangles, philosopher's wool and so many others), interesting reactions (action of heat on sulphur, lead nitrate, microcosmic salt and ammonium dichromate, action of silver nitrate on hypo, hydrogen peroxide on ethereal solution of acidified dichromate, ozone on mercury and many more); the gases which you will never forget (hydrogen sulphide nitrogen peroxide, laughing gas etc); experiments which you like to repeat number of times (burning of magnesium in oxygen, lighting hydrogen, testing the action of sodium on water. tasting C_2H_5OH etc).

After getting yourself interested in the subject, the second important point I want to stress is—be thorough with the preliminary portions (the non-volatile part of Chemistry!)" Unless your foundation of the subject is strong you will not be in a position to understand or follow the latter part. You should not get any confusion between atomic weight and equivalent weight or any other constant. You should have clear cut ideas about these constants and the definitions (of course, very few) should be at the tip of your tongue. You need not worry about the metals and organic chemistry as they can be studied systematically (though, of course, the former is little bit difficult to remember).

The most volatile part is the one consisting of non-metals and their compounds Don't read it in a hurry; but go through it with a cool mind and try to understand. There is no use of memorising this portion as it is likely to get evaporated spontaneously.

Keep these in your mind and go ahead with your studies.

[I request the learned men of the subject to pardon me if I differ from them. I have written this as I see it in my own humble way.

SCIENCE NEWS AND NOTES

by

G. MADAN MOHAN RAO, M.A.

Snakes and hearing:

The snakes have no ear drums and so cannot hear the air-borne sounds. They can feel well the vibrations in the ground. The cobra's swaying according to the snake charmer's musical instrument is only in tune with the movements of the player. Some snakes however are said to hear the high piched sounds but not the feeble sound produced by instruments.

The glass snake:

The glass snake is found in Himalayas, Burma, Malaya and Borneo. It is called Glass snake by virtue of its graceful sinuous movements which are the privilege of the serpents. It is a limbless lizard belonging to the group Anguidae. It grows to a length of four feet. The body is very brittle having a glassy feel and look. This is devoid of limbs excepting for a pair of protrusions on either side of the vent Unlike the serpents its eyes are protected by eye-lids It can escape capture in a very striking manner. When it is seized by the end, it darts forward, discarding its tail, which continues to wriggle in the hands of the captor. The reptile glides of to safety thus relieved of its tail and forms a new tail in time. The glass snakes feed on eggs, insects, worms, small birds and rats and also vipers. Though innocuous, it is seldom known to attack man. It is helpful to man by killing the poisonous vipers. This can be easily tamed in captivity and is found to be quite intelligent. The glass snake shows the nature's smooth transition between lizards and the snakes. Though glass snake is a misnomer, "it certainly possesses the glassiest sheen in the entire reptile world."

Dance language of Bees:

Prof. Karl Von Frisch of the university of Munich earned world wide fame for his investigations on the language of bees. He is called "Bee Frisch" by his colleagues. He has been observing the mysteries of bees for the last 33 years. The bees are said to have a system of communication. This communication is effected among them by their characteristic gestures and movements. Prof. Frisch calls it "dance language". If sugar solution is placed on a window sill in a dish, a bee alights on it sooner or later. After drinking the sugar solution, it leaves the place and after sometime several bees appear on the scene. This no doubt leads to the conclusion that the first bee passed on the information. The mystery of this is explained as follows: "The simplest piece of information is the round dance. The dancing bee describes a small circle but just before it is completed it turns back sharply and runs a parallel circle in opporite direction. It repeats this many times."

It means in the bees language: "In the viscinity of our hive, some 60 yards away there is a nice feeding place. Fly around till you find it." The circling dance means "round about".

Information also is given by the smell the scout bee carries home. The dancer on reaching the hive disgorges a tiny drop of honey from time to time in order to explain that it is how the place smells". If the object is non smelling like sugar solution, it sprays its perfume all over the place. The perfume is produced in a small gland at the end of the abdomen. Bee smell is like melissa. The bee dances back home and everts the smelling organ to show its comrades that "this is how I have marked that place." If the bee wishes to convey a different message, the dance will be of a different kind.

Bees are said to have a distinct sense of time and have a 24-hour day. They cannot see red though they can see ultraviolet which we cannot.

Beware of Cockroach :

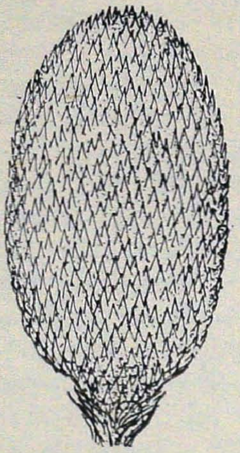
The Cockroach is the common household pest found in kitchens near the food. Scientists have long suspected that this insect may play a key part in spreading diseases. But evidence of this was not found. People consider this ugly and smelly creature as a harmless 'pest'. But recent investigations show that the Cockroaches are capable of harbouring Salmonella germs which can cause disorders ranging from food poisoning to typhoid fever. In children the Salmonella bacteria produce much suffering and often death. The cockroach is a glutton and because of its filthy habits it spreads infection. The cockroach when finds food, overeats and regurgitates and starts stuffing itself again. The deposits left on the food contain swarms of virulent germs. The best way to eliminate cockroaches is sanitation.

GYMNOSPERMS - CYCAS

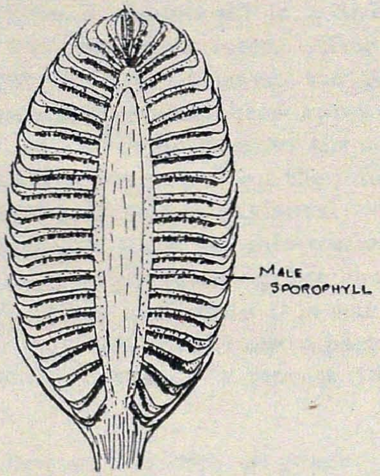
by

G. MADAN MOHAN RAO, M.A.

The spermatophyta or phanerogams are divided into two classes :—(i) The angiosperms (angeion = case ; sperma = seed) and (ii) Gymnosperms (gymnos = naked). The gymnosperms are commonly known as naked seeded plants. They are closely related on the one hand to the higher cryptogams and to the angiosperms on the other. Thus they form an intermediate group of interesting plants. Cycas is one of the gymnosperms and when young they show circinate vernation like the ferns The leaflets are xerophytic as they have internally well developed thick cuticle and sunken stomata to prevent excess loss of water. The cycas plant shows well developed tap root system. Some roots at the soil surface are forked and tubercled due to lodging of nitrogen fixing algae (Anabaena). These roots are called coralloid roots.



Staminate Cone of Cycas



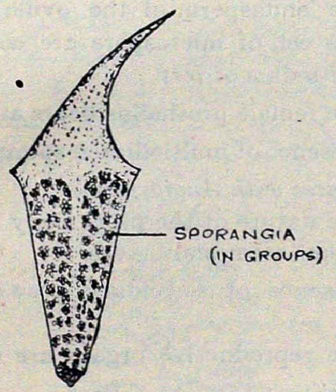
Staminate Cone of Cycas L. S.

Cycas is commonly called 'cycad'. The cycads inhabit the tropical and subtropical regions of the world and are found on the hills of South India. These are also grown in gardens and parks as ornamental plants. The cycas is a palmlike tree having a short, thick, unbranched stem bearing a crown of large pinnate leaves in the spiral manner at the top. The stem has an armour of persistant leaf bases. Internally the stem shows the secondary growth like the angiosperms. But unlike in angiosperms the xylem has tracheids instead of vessels and the phloem consists of Sieve tubes only without any companion cells. These characters are found in Pteridophytes. The leaves are compound and possess dichotomous venation

Cycads are dioecious. The plant is a sporophyte producing spores. Two kinds of spores called Microspores and megaspores are borne on different plants. So cycas is heterosporous. The spore bearing leaves or sporophylls are grouped in the form of cones or strobili.

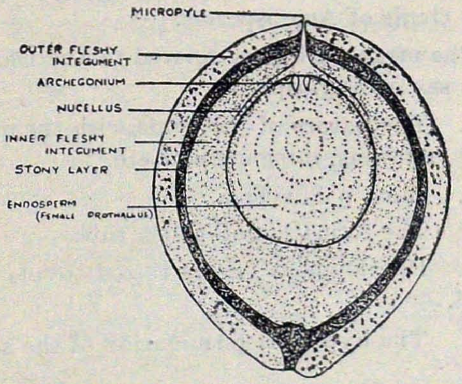
At the apex of the stem a single male cone is produced. This measures 1 to 2 feet long. It consists of a central axis on which are arranged numerous microsporophylls in the acropetal order spirally. Each microsporophyll has a beak like process at the distal end which tapers toward the tip of the cone. On the lower side of the sporophyll are found numerous sporangia grouped together forming sori. Each sorus contains 4 to 6 sporangia,

the walls of which dehisce on maturity, liberating the microspores formed by reduction division.



Lower surface of Staminate sporophyll of Cycas showing microsporangia

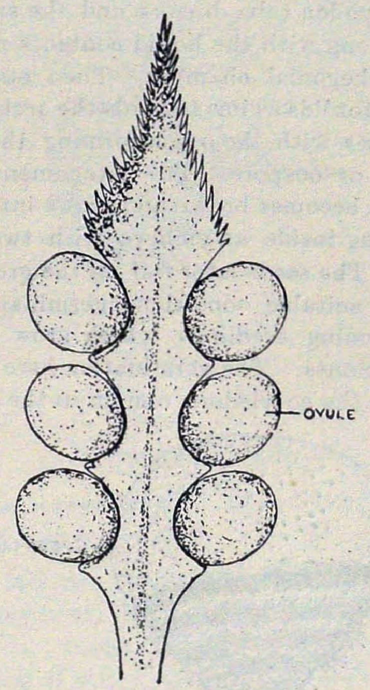
The female cone consists of a number of loosely arranged megasporophylls placed at the top of the stem in the spiral fashion. Each microsporophyll is like a leaf with a flattened upper portion consisting of small pinnately arranged leaflets. Along the margin of the rachis on eitherside are found 2 to 8 naked megasporangia or ovules.



Longitudinal section through the Ovule of Cycas

Structure of the ovule :

The ovule or megasporangium is large and consists of a fleshy tissue called nucellus. This is covered over by three integuments namely the inner and outer fleshy layers and the middie stony layer. At the tip of the ovule the integument leaves a small pore called micropyle. The nucellus is fused with the integument for the most part except at the apical region where the nucellus forms a beak-like process called nucellar-beak. Within the nucellar beak develop a small chamber called pollen chamber. The nucellus is made up of diploid cells. One of the cells on reduction division gives rise to one haploid megaspore or embryo sac which grows rapidly in size

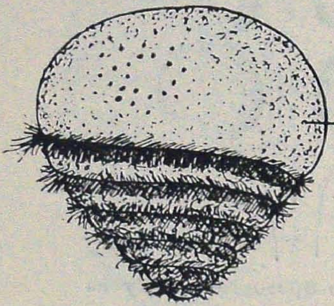


Ovulate Sporophyll of Cycas

and fills up the ovule. By free cell formation a tissue called endosperm is formed within the embryo sac. It is noteworthy that the endosperm is formed here before fertilization and this represents the female gametophyte or the prothallus. The endosperm contains nourishing food materials. In the endosperm some of the cells towards the micropyle organize themselves into 2 to 5 archegonia. Each archegonium consists of a venter with an egg or ovum and two neck cells. Neck canal cells are absent here. Below the pollen chamber is the archegonial chamber placed in the prothallus.

Cycas is wind pollinated. The microspores liberated by the dehiscene of the microsporangia are dispersed by wind like the pollen of Angiosperms. They are caught in the mucilagenous substance oozing out of the micropyle of the ovule and enter into the

pollen chamber. The nucleus of microspore divides forming a vegetative cell representing the male prothallus and a small generative cell, which forms a pollen tube. The generative cell later divides forming two multiciliated top-shaped spermatozoids. The tip of the pollen tube breaks and the spermatozoids along with the liquid contents pass into the archegonial chamber. Then one of the spermatozoids swims towards the archegonium and fuses with the ovum forming the diploid zygote or oospore. The integument of the oospore becomes brown and grows into a seed, enclosing inside an embryo with two cotyledons. The seeds later fall on the ground and during suitable conditions germinate in the soil forming seedlings, which grow into the cycas plants. The germination here is hypogeal as the cotyledons remain in the soil.



Cycas—Spermatozoid

Resemblances with the Fern:

1. The nature of leaves with circinate vernation and dichotomous venation.

2. The histological structure of the stem with the xylem containing only tracheids; and the phloem has no companion cells.

3. The sporophylls bearing sporangia as in ferns. But the cycas plant is dioecious and heterosporous.

4. The endosperm of the ovule and the vegetative cell of microspore are comparable to the prothallus of fern.

5. The female prothallus bears archegonia.

6. Presence of multiciliated spermatozoids.

Resemblances with Angiosperms:

1. The nature of the plant body with tap-root system, stem and leaves.

2. Presence of secondary growth in the stem.

3. The reproductive organs are compared as follows:

The microsporophyll of cycas is compared to Stamens of Angiosperms.

The microsporangia of cycas are compared to Pollen sacs of Angiosperms.

The microspores of cycas are compared to Pollen grains of Augiosperms.

The megasporophyll is compared to the carpels of Augiosperms.

The megasporangium is compared to the Ovule of Angiosperms.

The megaspore in compared to the Embryo sac of Angiosperms.

4. The nature of the ovule with the micropyle, nucellus, integuments, etc.

5. Wind pollination.

6. The formation of pollen tube.

7. Development of fertilized ovule into seed.

8. The hypogeal germination of the seed.

PTERIDOPHYTA - A FERN

by

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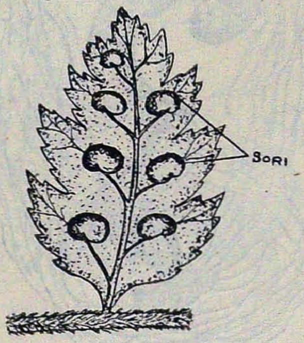
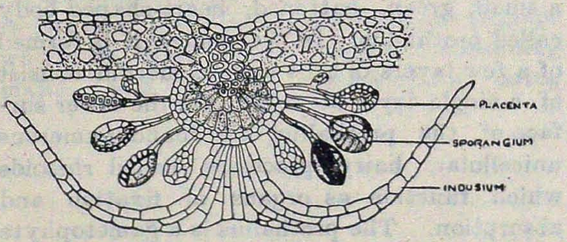
Ferns are widely distributed all over the world and form a group of highly advanced cryptogams: They grow in cool, shady moist places both in plains and on the hills. They



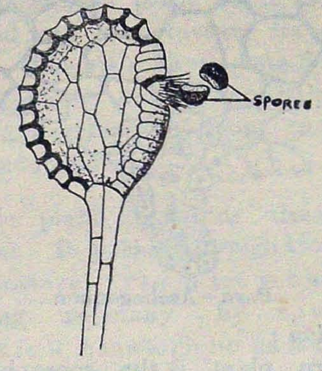
Pinnule of fern—lower surface showing sori

are also grown in gardens as ornamental plants. They belong to the group pteridophyta including vascular cryptogams while the Thallophyta and Bryophyta represent the cellular cryptogams, The vascular tissues are well developed in Ferns. The plant body is differentiated into definite stem, leaves and roots.



Fern—Section through a sorus at right angles to the surface of leaf

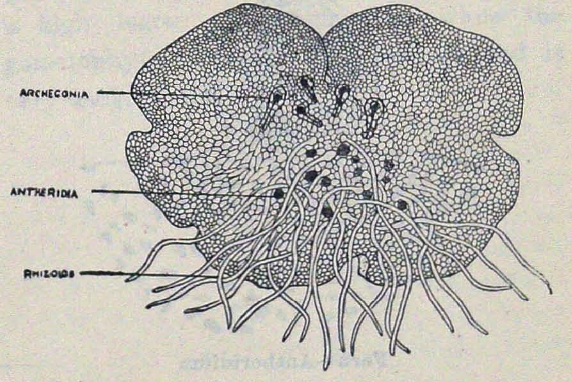
The stem is mostly a rhizome but sometimes it may be erect and aerial as in tree ferns. Numerous fibrous, adventitious roots develop on the stem. From the stem arise the leaves called Fern fronds which are usually pinnately compound. In some species, the leaves may be simple and lobed. The lateral leaflets borne on the rachis are called pinnae, which may be pinnately lobed ; and each such lobe is called a pinnule. The petiole and the stem are covered over by a coat of brown scales called ramenta. The leaves when young show the characteristic



Fern—Sporangium

circinate vernation. The leaves have dichotomous venation.

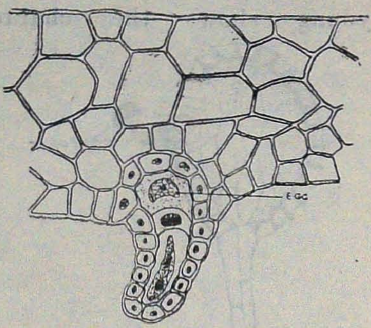
The internal structure of stem shows an outer layer of thick walled cells known as epidermis. Inner to this is the hypoderims consisting of a few layers of mechanical cells. The ground tissue which occupies most of the



Fern—Prothallus (gametophyte)

interior of the stem is formed of parenchyma cells. Placed in the ground tissue are the concentric vascular bundles. The xylem is placed in the centre surrounded by phloem. The xylem consists of only tracheids and no vessels. The phloem has no companion cells

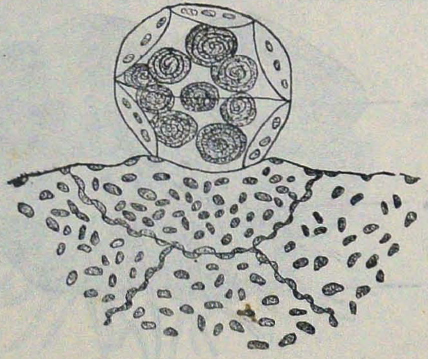
and the sieve plates are placed laterally. The internal structure of the leaf shows the upper and lower epidermii with mesophyll in the middle. The mesophyli is uniform unlike the higher plants where it is differentiated into the palisade and spongy parenchyma cells.



Fern—Archegonium

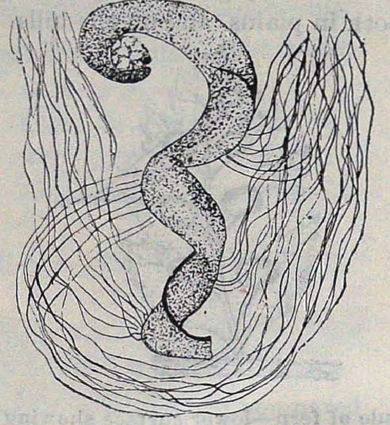
Reproduction :

The fern plant is the sporophyte as it reproduces asexually by spores which are borne on the leaf. Early in summer on the lower surface of the leaf or frond develop numerous small brown bodies called Sori. They develop on the veins and are arranged in two rows in each pinna of the leaf. Each sorus contains a group of short stalked sporangia attached to the placenta on the lower



Fern—Antheridium

side of the leaf. These sporangia are covered over by a kidney shaped shield called indusium. The spore-bearing leaf is called sporophyll. The sporangium is an oval biconvex lens shaped capsule with a short multicellular stalk. The sporangium consists of an outer sterile layer of cells enclosing the inner fertile cells called spore mother cells. The outer wall is made up of two kinds of cells. The annulus formed of unequally thickened cellwalls and the thin-walled cells known as stomium placed towards one side. Each spore mother cell divides twice forming four spores. The first is the meiotic division. When the spores are mature, under

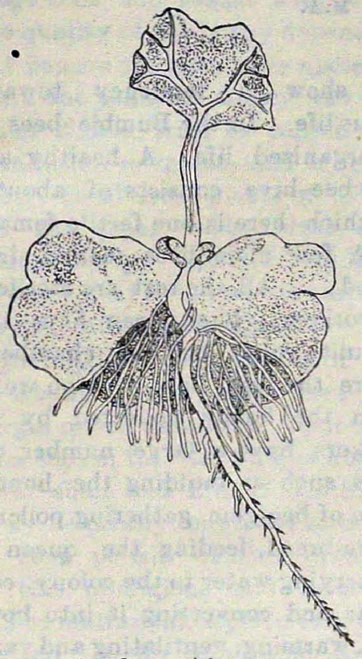


Fern—A Spermatozoid

the dry conditions the capsule ruptures at the stomium liberating the spores. When the capsule bursts the annulus straightens up ejecting the spores during this process. The fern bears only one kind of spores and so it is called homosporous.

Under favourable conditions of moisture and temperature the spore germinates into a small, green, flattened, heart-shaped body called prothallus. In the centre it is formed of a few layers of cells and its margin consist of a single layer of cells. On the lower surface of the prothallus are found numerous unicellular, hairy processes called rhizoids which function as organs of fixation and absorption. The prothallus is a gametophyte as it repreduces by the sexual method bearing the gametes. The prothallus is monoecious. The antheridia and archegonia are borne on the ventral side. The antheridia are placed below in between the rhizoids. The antheridium is a spherical body with numerous fertile sperm mother cells inside. Each sperm-mother cell develops a single, spirally coiled multiciliated spermatozoid. The archegonia are placed surrounding the apical notch. Each archegonium is a flask shaped body containing the basal swollen venter

and a slender tube like short neck. The venter contains a large ovum above which lies a ventral canal-cell. In the neck is placed a single neck canal cell.



Prothallus of a fern with young sporophyte attached

When the antheridium is mature it bursts sending out the spermatozoids which swim about by means of their cilia. When the archegonium is mature the ventral and neck canal cells disorganize leaving a passage which is filled with mucilage containing malic acid. The spermatozoids being attracted by this substance enter the archegonium and surround the ovum. One of them fuses with the egg bringing about fertilization, while the other perish. The fertilized ovum called oospore clothes itself with a cell wall. The oospore divides and grows into the embryo, which ultimately develops into a fern plant. The prothallus is an independent plant as it is green in colour and can manufacture its own food materials. The sporophyte here depends on the gametophyte only when it is embryo; and when it develops the roots and leaves it becomes independent.

The fern plant illustrates alternation of generations. It passes through two stages in the life history. The plant is a sporophyte reproducing asexually by spores. The prothallus is a gametophyte as it reproduces sexually by the formation of gametes. The sporophytic generation starts with the formation of oospore which contains $2x$ number of chromosomes formed by the fusion of the nuclei of both male and female gametes. During the formation of spores, reduction of the chromoromes to x number takes place. In the life history of fern it can be noticed that the sporophyte (fern plant) has reached a high degree of development while the gametophyte (prothallus) is reduced and is very insignificant.

THE PERFECT SOCIALISTS

by

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It is in the Insect world that Socialism, planned economy, complete discipline, efficiency and cooperation have been achieved with perfection. Insect societies have much in common with human society and in a sense better organized and Man has much to learn from these meek, inconspicuous insects. Social insects build elaborate structures to live in, they carry on agriculture, make war on each other, domesticate the animals, and enslave their own kind. Wheeler says that ants have domesticated more animals than Man.

The advantages of communal life have been recognized long ago by the famous Naturalist, Charles Darwin. He says" the individuals which took the greatest pleasure in society would best escape various dangers while those that cared little for their comrades and lived solitary would perish." An individual ant may be contemptible but a horde of ants is a terror. By social life, increased efficiency of work is accomplished. A society of beavers can cut a canal overnight which a pair can never finish. Division of Labour is found among Insect societies. Like the human society, Insects also are confronted with the problem of over-population. Insects have solved this by swarming and birth control. The birth control is brought about by the confinement of procreation to a single female in a colony. The queen forms the social sex and so the Insect societies are called "Matriarchial Societies."

The wonderful organization of the insect societies is shown remarkably in two groups of insects—The Hymenoptera including Bees, Wasps and Ants and Isoptera including Termites.

The gradual evolution of social life can be traced among the Bees. The carpenter bees are solitary. The mining bees though solitary show a tendency towards the gregarious life. In the Bumble bees is found a well organized life. A healthy and prosperous bee-hive consists of about 60,000 bees of which there is one fertile female called Qeen. A few male bees called drones are also found. All the rest are sterile females called workers. The queen lives in a specially built royal cell or chamber. The drones are the lazy bees with no work, feeding upon the honey collected by workers. The workers have a large number of varied activities such as building the honey comb, collection of bee-glue, gathering pollen, which forms bee-bread, feeding the queen and the brood, carrying water to the colony, collection of nectar and converting it into honey and cleaning, warming, ventilating and varnishing, repairing and protecting the colony.

The worker bee has paired wax glands on the sterna of the last four visible abdominal segments. At the time of the construction of bee-hive the bees gorge themselves with honey and hang in clusters when the wax glands secrete thin scales of wax which are transfered to the mouth. In the mouth they are mixed with saliva and made into a doughy mass with which the hexagonal cells of the hive are built up. The hive consists of different kinds of cells—there is a royal cell for the queen, a few cells for the lazy drones, some cells for the brood and a few cells for the storage of honey.

The bee glue is a resinous material collected from buds and tree crevices. This is used for painting the interior of the cells of the hive and for filling up the cracks and crevices. The pollen grains form an important food for the bees. The pollen is collected from the flowers by the workers and transported to the hive in pollen baskets. The pollen is an important food for the developing larvae

without which they die. The worker bees collect the nectar from the flowers and is converted into honey which is filled up in the food storage cells and sealed with a cap of wax. The quality of the honey depends upon the kind of flowers the bees have visited. To manufacture one pound of honey the worker has to make 20,000 trips to collect nectar. Perfect sanitation is maintained in the hive by the bees. Dead bees, pieces of old comb, excreta of the queen and drones are all removed immediately. The bee-hive is ventilated by worker bees living at the entrance of the cells by vibrating their wings.

The nuptial flight among bees is of special interest. About 10,000 male bees gather round a virgin queen as suitors. "Out of these one alone is chosen for the unique kiss of an instant that shall wed him to death, while the others fly helplessly round the intertwined pair and soon perish without even again beholding this prodigious and fatal apparition." The mating takes place only outside the hive and it is impossible to bring about impregnation in a captured queen. Swarming in bees is a means to avoid struggle for existence and over crowding. The queen lays about 1,200 eggs per day and so the number of the members of the colony increases very rapidly. When there is a danger of over-crowding one or two queen cells are built by the workers in which the new queens are reared. Two queens cannot amicably live in a hive and if such a condition arises there will be either battle which results in the death of one of them or the old queen gathers around it some workers and leaves the hive and produces a separate colony. The bee-hive is an annual colony. It is produced during the spring and all the members excepting a few queen bees perish at the beginning of winter. The queen bees spend the winter by being dormant and physiologically inactive and at the end of the winter they turn to be active and prepare their own colonies.

Wasps:

The social wasps belong to the group Vesperidae, which live in papery nests. Three castes are found in a colony as in Bees—the Queen which is the fertile female, the drones or the males and the workers. The queen and the workers are the female wasps. The former has a larger body due to the presence of the reproductive organs while the workers are the sterile females. Both the workers and the queen have stings at the ends of the bodies called ovipositors. The drones have the longer antennae and longer bodies with no stings. The workers perform all the tasks for the maintenance of the colony like the building of the nest, foraging the food, rearing the brood, defending the colony, maintaining the sanitation of the colony etc.

The worker engaged in nest making, leaves the colony in search of weathered wood which she scrapes cutting the wood fibre; or a paper bag may be used which she bites and tears the fibres with the mandibles. It carries the fibres holding below the chin to the nest where it is chewed and moistened with saliva thus forming a doughy mass. This is the paper pulp which is later converted into a narrow strip of paper and made an integral part of the nest. The adult wasps feed on nectar, liquid exudations from the wounds of trees and on the juices of ripe fruits. But the larvae feed on the fleshy tissues of the caterpillars and flies found in dead animals. Foraging for food is an important duty of the workers. The worker wasps manifest a strong attachment to the colony and they cooperate promptly and effectively to defend the colony. The wasps build annual colonies. Shortly after mating the young queen hibernates tiding over the unfavourable winter. During the late winter or at the beginning of spring the young queen becomes active and starts the construction of a small papery nest in which it lays the eggs. On emergence of its first progeny it ceases to do any work and confines itself to the royal chamber looking after the procreation. The drone has but one function which is, to mate and fertilize the virgin queen. During their stay in the nest they are fed by the workers and on leaving the nest they feed upon nectar and die after a few days.

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Termites :

These are popularly called "white ants" which is a misnomer as they are neither ants nor always white. Most of the termites are wingless, others have wings for some time but are shed afterwards. Many are blind and all have slender antennae. The organization of the societies differ in different species of termites. For instance the African termites build the nest to the height of 20 feet comparable to a human city. Except during swarming these confine themselves to the nest. The royal couple is only capable of reproducing and the king or male has to lead monogamous life in the dark cell with the queen deep in the earth. This monotomy of existence is disturbed by periodical matings. The queen lays about 30,000 eggs per day. Besides the royal couple others are the workers and soldiers which are the sterile females and males respectively. The soldiers can be distinguished by their valour. It is said that the termites are the only insects which have socialized the males also. It is believed that the whole colony perishes in case the royal couple die.

Ants :

The ants are found everywhere from the arctic regions to the tropics. If a particle of food is placed we see a large number of ants scattered carrying small particles of food to their nests. They are seen moving in a fascinating disciplinary line which the human beings cannot adopt. The size of the head in these varies greatly and even in the same species the workers may have small or large heads, the the latter being called soldiers. The ants communicate with one another by the stridulating organs. The males are usually smaller than the females and both are winged. The workers have no wings. These are the sterile females with poisonous glands. The poison contains formic acid which gives irritable sensation to man. The soldier ants have large heads and formidable jaws. The nest is an annual subterranean colony consisting of irregular chambers connected by galleries. The workers survive for one year. Some of the females during winter cease to take food and become physiologically inactive or hibernate, while the rest perish. During spring, the surviving females begin to lay eggs, which develop into the members of the colony. At the starting of the colony all the work is done by the female but on emergence of the workers it ceases to work and becomes the fecundating queen whose business is to lay eggs. Among the ants the division of labour reaches the maximum. Here we find different kinds of workers depending on the duties they perform as the foraging ants, agricultural ants, slaves etc., The agricultural ants form communities of considerable size, their nest being partly below and partly above the ground where there is no grass. The nests are filled with the seeds of grasses cut away and brought from the neighbouring area. It is said that the harvest ants plant their favourite grass seeds like the ant rice, Aristida.

Mrs. Lewis Hutton's observations tell us that the ants are very near to human beings as they bury the dead bodies and mourn. Just like us they have the domesticated servants. These are the insects stolen during the larval period from other nests and so are very obedient to their masters.

PLANT ECOLOGY

by

G. MADAN MOHAN RAO, M.A.

Plant ecology deals with the relations between the plants and the various factors of their environment or surroundings. The organs of a plant are plastic and are capable of undergoing structural modifications. There is a hormonious relationship existing between form, function and environment. Environment includes all the factors that affect the form and growth of plants. These environmental factors can be classified as (1) Climatic factors. (2) Edaphic factors and (3) Biotic factors.

The climatic factors include the temperature, light, water, wind, rain fall and humidity.

Temperature :

The temperature has a great influence on the vegetation. For the vital activities of plants a certain temperature is required. Plants normally prefer a temperature ranging between 20°c and 40°c. Most of the flowering plants die at a temperature below 0°c and also above 45°c. Dry seeds and spores can withstand extreme temperatures. According to the variation in temperature the flora of tropical, sub-tropical, temperate, alpine and arctic regions is variable.

Light :

Light is necessary for the important life activities like photosynthesis, growth and movements of the plant body. Light accelerates transpiration. Depending on the amount of light available various structural adaptations are found in the plants. The plants growing in shady places have large leaves distributed sparsely on the surface of the stem. The stems and leaves here are glabrous, Palisade tissue is poorly developed. Spongy parenchyma is well formed. Stomata are present on both sides. The epidermis of leaf contains chlorophyll. Such plants are called Sciophytes Eg: Begonia, Fern, Moss etc. Plants growing well in light are known as Heliophytes. They have small leaves crowded on the stem. The stems have short internodes. The epidermis of leaf has no chlorophyll and the stomata are found on the lower side only.

Water :

The rainfall forms the chief source of water for the plants. Places like cherrapunji where there is an annual rainfall of 450" have luxuriant vegetation. The regions like Rajaputana are arid.

Wind :

Wind plays an important part in the growth of the plants. It has a mechanical influence and aids in the loss of water. Wind is very useful in the dispersal of fruits and seeds of plants. Structural adaptations are found in the plants depending on this factor. The coconut palms which grow near sea-shore are exposed to strong gusts of wind. So their leaves are cut into narrow segments with stout midrib.

Edaphic factors :

These include the physical and chemical properties of the soil. Structure and growth of plants are variable according to the nature of the soil. Physically the soil can be classified into (i) Sandy soil, (ii) Clayey soil and (iii) Loam. The sandy soil is porous and well aerated but it often remains dry as it allows percolation. The clayey soil is nonporous and badly .aerated. It possesses the good capillarity and retentivity of mineral substances. Loam is the best soil as it has the required porosity, capillarity and retentivity. The chemical nature of soil also has good influence on the distribution of plants. This includes the acidity and alkalinity of

the soil and also the various inorganic and organic substances present in the soil.

Biotic factors :

The relation of the plants to other living organisms is called the Biological or Biotic factor. There is always in nature, a competition for food, water and sunlight among the plants. The soil bacteria and animals like protozoa, earthworms, Rats etc. are responsible for altering the nature of the soil and also growth of plants. The symbiotic nitrogen fixing bacteria increase the fertility of the soil. Grazing animals may greatly affect the plants growing in a certain habitat. Many species are unable to survive frequent removal of leaves and parts of stem by grazing animals. Parasitic organisms, bacteria and other fungi, nematode worms and insects are biotic factors of very great importance.

Ecological groups :

The plants of a particular area show similar characters and they form ecological group. The following ecologicai groups can be recognized.

(1) Hydrophytes
(2) Mesophytes
(3) Xerophytes
(4) Hygrophytes
(5) Halophytes
(6) Epiphytes

1. *Hydrophytes :*

The hydrophytes are commonly known as water plants or Aquatic plants. These are divided into 4 groups.

(*a*) Submerged plants like Hydrilla, Utricularia etc.

(*b*) Attached plants like Water - lily, Nelumbium etc.

(*c*) Free floating plants like Pistia, Eichhorina ; and

(*d*) Amphibious plants like Limnophila heterophylla.

The hydrophytes are generally tender and soft plants. Their adaptations are influenced by the large amount of water and deficient supply of oxygen.

The root system is feebly developed and root hairs and root cap are absent. Many plants like Hydrilla are rootless. In Jussiaea, white spongy floating aerial roots develop. In Pistia the balancing roots are helpful to keep the plant afloat even in high winds. The root caps are absent in Pistia but analogous structures called root pockets develop.

The stem of hydrophytes is soft, delicate and spongy with long internodes. Cuticle is thin or may be absent. The epidermal cells contain chloroplasts. Cortex has no mechanical tissues and contains large air spaces. Vascular bundles are placed towards the centre of the stem. The stem and leaf stalk in some plants are provided with prickles and spines to prevent the attack of aquatic animals.

The hydrophytes may be fixed to the substratum or they may freely float in water. The leaves in submerged plants are long and ribbon-like or finely divided thereby offering least resistance to water currents. The floating leaves are generally large and round placed on long petioles.

The raised stomata are present on the dorsal side only. The cuticle is well developed with a wax coating. In some floating plants the leaves have inflated bladder like petioles as in Eichhornia.

Reproduction is brought about by the Vegetative methods as in Pistia, Hydrilla etc. Some plants produce seeds. Flowers of Lotus and water lily are attractive and are entemophilous. In Vallisneria hydrophilous pollination is effected.

Mesophytes :

These are the plants growing under average conditions of temperature moisture and light. They are intermediate between hydrophytes and xerophytes. They show well developed root system. In dicots the tap root system is present while in Monocots a cluster of fibrous roots are found. Root hairs are luxuriantly produced for absorption of water and mineral salts from the soil. The stem is

erect, solid and normally branched. The mechanical and conducting tissues are well developed. Cuticle is present. Dorsiventral leaves with stomata on the lower side are present. Common examples of Mesophytes are Hibiscus, Thespesia etc.

Xerophytes :

These are the plants growing in desert places or dry regions where the temperature is high and the water supply is scarce. As adaptations the xerophytes show the characters to increase water absorption, retain and store the little water available to them and reduce transpiration.

Xerophytes produce a long tap root which goes deep into the soil in search of moisture. To retain the water absorbed by the roots the stems and leaves are thick and fleshy as in Agave, Aloe, Opuntia etc. The aqueous tissue develops in these plants storing up water. Further, abundance of mucilage contained in them also facilitates the storage of water.

To prevent the loss of water they show the following adaptations.

Morphological adaptations :

(i) Plants like Casuarina which are subjected to prolonged drought have the leaves modified into brown, papery scales.

(ii) Plants like Acacia melanoxylon have flattened petioles called phyllodes. In Opuntia the flattened stems called phyllocades are found.

(iii) The leaves of Pine are modified into long needles.

(iv The leaves of Asparagus and Opuntia are modified into spines.

All these modifications related to the trerophytic habitat and to reduce the xanspirat ion.

Anatomical adaptations :

The cuticle is well developed and may contain the coat of wax or hairs as in Agave. In the Nerium leaf multilayered epidermis with thick cuticle is present. The stomata which are the main organs of transpiration are placed on the lower side of leaf in pits protected by epidermal hairs as in Nerium. The palisade tissue is present on both sides of the leaf and spongy parenchyma is much reduced.

Hygrophytes :

These are the plants growing in moist places. They are found usually in the shady regions or in the moist soil. The root system in Hygrophytes is feebly developed. Plants are usually stunted in growth with an underground stem called rhizome. Leaves are fully developed and are glabrous with a thin cuticle and numerous stomata. The transpiration is not active and so hydathodes are present for the removal of water in the liquid form. Common examples are Ferns, grasses, etc.

Halophytes :

These are the plants growing in the saline water or in soil where there is much salt. As adaptations they have succulent stems and leaves. Internally they contain a large amount of water storage tissue. Some like Acanthus ilicifolius have spinous leaves. These can be called physiological xerophytes as they suffer from physiological drought.

Besides these, the plants growing in marshy places at the mouths of rivers are called mangroves which form a special Vegetation. They have stilt roots for the support as in Rhizophora. In some, for purposes of aeration they develop vertical aerial breathing roots called pneumatophores as in Avicenina. The xerophytic characters like thick leaves, thick cuticle etc. are shown by these mangroves. The mangroves show Vivipary (i. e.) the seed germinates when it is in the fruit and the latter still attached to the plant. This is an adaptation of Mangroves as the seeds cannot get dispersed by the tidal waves.

Epiphytes :

These grow on other plants. They have no connection with the soil ; and they will draw no food from the supports.

For attachment to the supports they develop clasping roots. These bind them to the supports.

For the absorption of water they develop special aerial roots called absorbing or epiphytic roots. These roots contain the Velamen tissue which is used for absorption of moisture from the atmosphere. This is a very useful adaptation as the plants have no contact with soil.

Epiphytes show the xerophytic features as thick leaves, thick cuticle, assimilatory roots, storage of water etc.

The dispersal of seeds is brought about by wind. The seeds are usually numerous and minute as in Vanda. Examples of Epiphytes are Vanda, Oberonia, Bulbophyllum etc.

"All Science has one aim, namely, to find a theory of Nature." —*R. W. Emerson.*

"Knowledge is proud that he has learnt so much; wisdom is humble that he knows no more." —*Cowper.*

"The work of Science is to substitute facts for appearances, and demonstrations for impressions." —*Ruskin.*

"A life without purpose is a languid, drifting thing." —*Marcus Aurelius.*

"The great tragedy of Science—the slaying of a beautiful hypothesis by an ugly fact." —*T. H. Huxley.*

ENDOCRINE GLANDS

by

G. KESAVARAM, B.SC.

Endocrine glands are commonly known as Ductless glands since their secretions are not conducted by means of ducts. These glands are made up of specialised cells which secrete some important chemicals called '*Hormones*'. The hormones maintain the normal health, growth and help the nervous system to function properly.

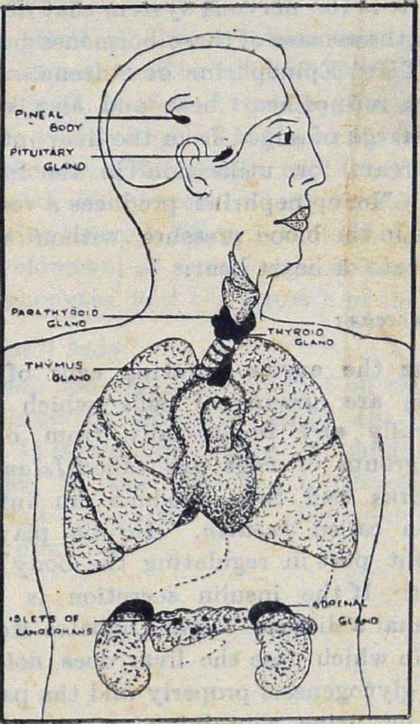
Pituitary body :

One of the endocrine glands is the pituitary body which is situated below the brain and is attached to it by means of a stalk called infundibulum. It consists of two lobes, the anterior pituitary and the posterior pituitary, each of which functions in different ways. The anterior pituitary is often called the master gland, the secretions of which are controlled by brain, other parts of the nervous system and some other endocrines. The anterior pituitary if removed shows many of the following disastrous effects.

(1) Growth is retarded.
(2) Skeletal development is stopped.
(3) Sex glands do not develop properly.
(4) The thyroid and the adrenal cease to function.

If there is excessive secretion of the anterior, pituitary abnormal rate of growth takes place resulting a disease called Acromegaly. If the secretion is below the normal the growth is retarded. Dr. Smith found that the anterior pituitary extract consists of five important hormones. Those hormones are called *Tropic* hormones :—Adrenocorticotrophin (ACTH), Thyrotrophin and three gonadotrophins. Chemically they are all proteins and hence cannot be taken into the body by mouth as they are digested in the alimentary canal.

Anatomically and functionally the posterior part of the pituitary gland differs very much from that of the anterior. It secretes a hormone called pituitrin which contains two compounds. Pitressin and pitocin. The pitressin controls the excessive loss of water through urine. In the disease called diabetes incipidus the patient drinks large quantities of water and as a result the water content of his urine increases to a very high level. The other compound Pitocin causes the constriction of the blood vessels, intestine, urinary bladder and the uterus (in case of female) during child birth.



The Adrenal glands :—

Of all the endocrine glands the adrenal glands are most essential to life. These glands are also called Supra-renal glands. Each gland is situated above the kidney forming a caplike structure and it consists of two regions, the outer cortex and the central Medulla. Cortex is made up of specialised cells and forms an important part of the gland

in the formation of *cortin*, an adrenocortical hormone. This is under the control of Adrenocorticotropic hormone (ACTH), a secretion of the anterior pituitary. This hormone controls water-salt balance, the utilisation of sugar and fats for energy, body temperature, blood-pressure and gives resistance to stresses. The chemicals contained in the adrenocortical hormone are classified as *steroids*. One of the steroids produced in greater quantities is *Hydrocortisone* and the others are the cortisone and *Electrocortin* or *Aldosterone*.

The cells of the adrenal medulla, the central portion of the gland, produce two hormones called Adrenalin (Epinephrine) and Norepinephrine. It is the nervous system that directly controls the release of these hormones but not the ACTH. Epinephrine or Adrenalin hastens the rate of heart beat and also effects the discharge of sugar from the liver into the blood stream for utilisation in the form of energy. Norepinephrine produces a remarkable rise in the blood pressure without affecting the rate of heart beat.

The Pancreas :

Among the ezyme-secreting cells of the pancreas are groups of cells which differ structurally and functionally from others. These groups of cells are called *Islands of Langerhans* and they produce an internal secretion called *Insulin*. Insulin plays an important part in regulating the body's use of sugar. If the insulin secretion is below the normal a disease called Diabetes Mellitus occurs in which case the liver does not take part in glycogenesis properly and the patient passes out urine containing greater percentage of sugar than the normal. Excessive secretion of insulin, lowers the blood-sugar and as a result of which a disease called Coma develops.

Recent researches show that the lack of sufficient quantity of Insulin is not the sole cause for diabetes, to develop in a person. The cause and cure of diabetes still remains an unsolved problem to Scientists.

The Gonads :

The secretions of the gonads are responsible for the development of secondary sexual characters. Only after puberty the gonadotrophin of the anterior pituitary stimulates the gonads to secrete testosterone, in male, and follicle stimulating hormone, Oestrogen, in female.

The gonadotrophin containing the gametogenic hormone stimulates the maturation of the spermatozoa in the seminiferous tubules of the testes in male. The testosterone also assists the gametogenic hormone in maintaining the spermatogenesis. In the case of female the ovaries secrete steroid hormones, Oestrogen and Progesterone which have effects other than those related to reproduction. Oestrogen stimulates the development of breasts. It also accelerates the maturation of bones (at an earlier age than in men) and as a result of which the bones cease to grow further. This is the reason why women are generally shorter than men. Progesterone, besides the reproductive function, assists in the maturation of breast tissue.

The Thyroid gland :

Among endocrine glands the thyroid is unique, in the sense that it is capable of storing large quantities of the hormone.

The thyroid glands consists chiefly of two lobes placed on either side of the trachea connected in front by Isthmus (a part of the thyroid gland). Under microscope it shows a number of cavities filled wlth gelatinous substance and lined with approximately square cells. The gelatinous substance contains the thyroid hormone called *Thyroxine*. This hormone contains a greater amount of iodine and amino-acid. Experimentally this hormone shows that it regulates the growth of the body, development and metabolic activity. When the thyroid glands are removed from a tad-pole of frog it ceases to metamorphose into the adult. The same tadpole when fed with thyroxine grows into an adult in a lesser number of days than the normal tadpole. Even in children if the thyroid glands

are absent they show remarkable features : (1) Physical and mental growth is retarded and so become stunted, stupid and feeble. (2) Muscles become very weak and cannot maintain the bones in proper positions. (3) The tongue becomes too long and protrudes out of the mouth. (4) Eyelids get swollen and pads of fat accumilate at the shoulder region. The thyroid extract when administered in small quantities cures the patient from critinism.

In some people the over-activity of the thyroid produces a disease which shows the following symptoms : (1) The eyelids are retracted and as a result the eyeballs protrude out as if they are anxiously looking. (2) They are nervous, tremulous and excited very much on little provocation. (3) Abnormalities of the heart beat and heart failure are common occurances in hyperthyroidism.

The Parathyroid glands :

Close behind the thyroid in the neck are found two pairs of small bodies called Parathyroid glands. The secretion of these glands contains a hormone called Parathormone which controls the calcium content of blood. The blood normally contains about 10mg. of calcium in 100 c. c. When the parathyroids are destroyed or removed a disease called *Tetany* results which is characterised by the convolsive disorder of the skeletal muscles and abnormal functioning of the nervous system. Over production of the parathormone, as in tumour of one or more of the parathyroids, results in a rise in blood-calcium by way of demineralization of the skeleton. The excessive calcium in the blood may be deposited n other organs such as the kidneys and thus resulting in the improper functioning of those organs.

Parathyroids are not under the control of anterior pituitary and it was thought that the levels of blood-calcium regulate the Parathyroids. According to recent views a steroid substance, Dihydrotachysterol, controls the effects of Parathormone. Dihydrotachysterol is a compound which is cheaper and easier to administer than the Parathormone.

The Thymus :

This gland is situated between the neck and the thorax and looks like a lymph gland. Generally it is found between seven and fourteen years of age and afterwards it begins to degenerate. Hence it is not found in the adults and its presence is represented by a connective tissue. Thymus is concerned with the development of sexual organs, production of lymphocytes and the growth of the body.

The Pineal body :

A small body lying on the roof of the third ventricle of the brain is called the Pineal body. It is well developed in children and atrophies in the adults. Structural and functional properties of this gland still remain unknown.

An Estimate of Epaminondas

by

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Epaminondas is one of the greatest characters in Greek history. He united in himself all the virtues of Greek character without any of its defects. He was as cultured as an Athenian and as disciplined as a Spartan. There was in him a rare combination of intellectual brilliance and moral excellence. The peer of his countrymen in physical prowess, he stood out as a devout student of philosophy, rhetoric and music. Not less brilliant and forceful than Pericles as a political idealist, he far transcended the great Athenian in the realm of action. He was a rare general and consummate tatician. Like Alexander, Hannibal, Caesar, and other horoes of history, he commanded the devotion of his soldiers by the magnetism of his personality. He lacked personal ambition ; and but for the troubled times through which Thebes was passing, he might have lived and died in obscurity. He was sincere and selfless to the core of his being. He stood above parties and was free from the rancour of party spirit so characteristic of the Greeks. His patriotism was of the loftiest kind, for he loved Hellas as a whole, and not merely Thebes. So lofty was his political morality that he would not cooperate with his friend, Pelopidas, in his plot to free Thebes from the Spartan yoke, because he abhorred conspiracy and murder. To him, the means adopted were as important as the ends aimed at. He was indeed one of the noblest representatives of ancient Greece.

When the Spartam general, Phoebidas, treacherously captured Cadmea, the citadel of Thebes, and placed a garrison there, the Theban forces rallied together under the leadership of two of her brilliant sons, Pelopidas and Epaminondas. In 379 B.C. Thebes was delivered from the Spartan domination. She formed an alliance with Athens and defeated the Spartan army in the Battle of Tegyra. Aided by his friend, Epaminondas organised a strong force called the 'Sacred Band', which consisted of 300 hoplites of supreme mettle. By the help of this formidable force he extended the sway of Thebes over all Boeotia within four years. He was sent as an envoy to Sparta where he showed great independence of spirit by refusing to sign the Peace of Callias, except in the name of the Boeotian Confederacy, of which Thebes was the head. He left the congress in anger and only the arbitrament of the sword decided the question of Theban supremacy in Boeotia and Greece. The crowning event of his life was his victory in the Battle of Leuctra in 371 B. C. He shattered the military prestige of Sparta on that fateful battle-field and made Thebes the dominant power of Greece.

The objects of the Theban supremacy were to prevent Sparta from regaining her old dominant position in the Peloponnesus, to hinder the growth of her rival Phaerae's power in North Greece and to work in friendly alliance with other states for the protection of Hellenic independence. The Theban victory at Leuctra was a fatal blow to Spartan hegemony. Reaction broke out against her, particularly in the Peloponnesus. Mantinea which had been ill-treated by Sparta before, once again fortified herself. A pan-Arcadian federation was created with its capital at Megalapolis. The opposition of Sparta to this federal union led to the first invasion of Peloponnesus by Epaminondas in

370 B.C. He took the important step of re-establisting the Messenians as an independent community. Messenia had been under Spartan domination for three centuries and its inhabitants reduced to the condition of homeless wanderers. The restoration of Messenia meant the setting up of a very hostile power on the very borders of Sparta. Thus the Arcadian Confederacy and the revival of Messenian power deprived Sparta of the predominance which she had enjoyed in the Peloponnesus till then.

Sparta in alarm formed an alliance with Athens. Theban influence, however, continued to increase in Greece. Pelopidas invaded Thessaly and Macedonia and compelled both of them to form an alliance with Thebes. Even since the Peace of Antalcidas, the king of Persia had become the recognised mediator among rival Greek states. Pelopidas went to Persia and obtained from the 'Great King' his recognition of Thebes as the supreme power of Greece. On his way home through Thessaly, Pelopidas was treacherously imprisoned by Alexander of Phaerae. Epaminondas himself led an armyto Thessaly and secured the release of Pelopidas.

A quarrel broke out between Arcadia and Ellis in which the latter was supported by Sparta. This threatened the very existence of the Arcadian Confederacy. Mantinea, one of the members of the Confederacy, seceded from it and joined Sparta. Besides, in the Confederacy itself, there was a party favouring alliance with Sparta. In 362 B.C. Epaminondas led another expedition to support the Theban party in Arcadia. He defeated the combined Spartan and Mantinean forces st Mantinea but was himslf kiiled at the moment of victory. His death undid the effects of his victory; the troops fell back iike beaten men. When his mighty and inspiring voice was hushed into silence, they were like a flock of sheep without the shepherd. And there was no one else to take his place, Pelopidas having been killed in the Battle of Cynoscephalae in 364 B.C. With his death the Theban supremacy ended as it began with his brilliant victory at Leuctra. It has been rightly said that the sun of Thebes rose and set with Epaminondas.

The military genius of Epaminondas, the sterling qualities of his head and heart and the great work he accomplished in the deliverance of Messenia and the formation of the Arcadian Confederation entitled him to be ranked among the immortal heroes of Greek history. Unfortunately, however, he had no commanding political gifts. What could be done by the ability and energy of a general he did, but his mind, fertile as it was, could not grasp the fundamental problems of administration, a solution to which alone could have conferred lasting greatness on Thebes which he so passionateiy loved. He failed to accomplish the first essential thing, viz, welding together of Boeotia into a strong, united power. Nor did he create an efficient administrative machinery, which was the only possible substitute for brains which were not plentiful in Boeotia. Thebes was not cut for a maritime role and yet Epaminondas entered into a competition with Athens, a great naval power. Having cast the die, he should have organised a navy on a strong basis which he jailed to do. His voyage to the Propontis was an experiment which produced no results. In short, he attempted to expand Bocotia into an empire long before it had become a unified power. What ever success Thebes achieved was due not to her inherent strength, but to his genius. In the vivid language of Prof. Bury, "He bore his country aloft on the wings of his genius, but did not impart to her frame the principle of that soaring motion, so that when the shaft pierced the heart of her sustainer, she sank to the earth, never to rise again". The flower vase is broken but the fragrance remains. Similarly the work of a great statesman abides with us for ever through the institutions he ereates. The Theban hero was not a great statesman though he was an outstanding general, His work, therefore, died with him. Herein lies the tragedy of the career of Epaminondas, one of the best, purest and noblest among the Greek heroes of yore.

RISE OF THE MARATHAS

by

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The rise of the Maratha power introduced an important factor in Indian politics. The Marathas had brilliant traditions of political and cultural activities in the early middle Ages under the Yadavas of Devagiri. They had lost their independance with the fall of Devagiri in the time of Ala-ud-din. But in forty years they began to play again an important part and subsequently in the 17th Century they organised a national state under their great leader Shivaji who and his successors not only brought about the downfall of the Moghul Empire but also established the Maratha national unity.

Before the rise of Shivaji, the Marathas were scattered all over South Iudia. They were poor, down-trodden people engaged mainly in agriculture. But they had a homogeneous society of their own which was characterised by social and economic equality common religion, culture and out lock on life. They were a self-reliant, courageous and proud people. In the 16th and 17tb Centuries, Maharashtra went through a religious movemont which brought forth many religious teachers, who preached Bhakticult, emphasised the essential equality of all, irrespective of caste and economic position and laboured hard to foster a sense of Hindu unity. Among such preachers were Tukaram Ram Das, Eknath, whose teachings developed the Marathi language and produced a community of creed, life and democratic temper, hither to unknown in any part of India. The only thing that was lacking to make them a nation was political power. This was supplid by Shivaji in the 2nd half of the 17th Century. The rise of the Marathas was therefore not a sudden or isolated episode but was the result of about 200 years of effort under the stress of religious and social movements which called forth the latent energy of the people and gave them new life and hope.

Shivaji's Career

Born in the hill-fort of Shivner in 1627 to Shahji, Shivaji grew up under the guardianship of an able brahmin Dadajl Khonddev. Shivaji grow up under the pious care of his mother Jijibai, into a fearless boy with no sense of subordination to higher authority, Along with the religious influence of his mother he in his youth gotalso the best of military training which made him a brave and adventurous soldier. His early military accomplishments and his intimacy with the hillmen of the Maval country, (the land of his birth) were of immense value to him in his latter years, as these Mavalis proved to be his best soldiers and mostly devoted commanders. Shivaji gathered round him a large number of these young men and launched on a career of adventure, with the ambition of acquiring for himself a position of independent soverignty.

His Early Conquests

In 1646, at the age of twenty Shivaji wrenched from the Bijapur commander the hiil fort of Torna and built the Fort of Rajgarh. This was rapidly followed by his capture of fort after fort till he came to possess a considerable estate protected by a long chain of hill forts. He however had to suspend offensive operations against Bijapur for a few years as his father was arrested by Bijapur Government and was released on condition of his son's good behaviour. Two years later he resumed his activities and captured the impregnable Fort of Purander and built the famous Fort of Raigarh. Shivaji at the same time utilised his time in consolidating his conouests.

For the first time Shivaji came into clash with the Mughals in 1657 when Aurungazeb invaded Bijapur. He raided the Moghul districts of Ahmednagar and Junnar, but was thrown back by Aurangazeb which ended in a peace between the Mughal emperor and the Maratha leader.

When Aurangazeb returned to the North Shivaji made the best of this opportunity by extending his dominions and in August 1657 attacked Janjira but in vain. However the failure did not deter him and he towards the end of the year invaded Nothern Konkan consisting of the modern districts of Thana Kolaba and captured Kalyan and Bhivandi which he converted into naval bases. This made him the master of Nothern Konkan.

Alarmed by this rapid increase of Shivaji's power, the Bijapur Government despatched in 1659 its able General Afzal Khan against him. Afzal by his diplomacy inveigled him into a meeting with him which was but a trap. This episode ended in the death of Afzal Khan which resulted in giving Shivaji sufficient encouragement to over run South konkan and Kolapur district. He captured the Fort of Panhala and defeated the Bijapur Army. Vasant Garh, Khelna, Pangana and other forts were taken and by the end of January 1600, Shivaji victoriously returned to Raigarh laden with huge booty.

The Mughal emperor Aurangazeb after his success in the war of succession appointed Shayista Khan as the Governor of Deccan with instructions to destroy the newly established Maratha power. The Khan left Ahmednagar in 1660 towards Poona and arrived at Saswad South East of Poona. He laid seige to the Fort of Chakkan and captured it on the 25th of August. He returned to Poona to stay there during the rainy season. Shivaji now got the better of his enemy by raiding in the mid-night, the Governor's residence which not only left Mogul force dumbfounded but made Shayast Khan escape with the loss of his son and his thumb. The night attack was a complete success and it greatly enhanced Shivaji's prestige. Shayasta Khan wasreplaced by Prince Muazzam.

After this bold adventure Shivaji undertook the greater feat of marching and sacking the rich and prosperous city of Surat and obtaining more than a crore of rupees by plunder in the beginning of 1664. The sack of Surat which was called the singeing of "the Moghul beard" and the failure of Shayista Khan roused the indignation of Aurungazeb who now sent his best and most trusted Officers Jai Singh and Dilir Khan to the Deccan. Raja Jai Singh had an unbroken record of victories in war and diplomacy and was famous for his courage and ability besides fore-sight political cunning and cool calculating policy. By his marvellously skilful diplomacy, he raised a ring of enemies against Shivaji and induced him to sign the Treaty of Purandar 1665. Its terms were—(1) Shivaji surrendered 23 forts and the territory which yielded the revenue of four lakhs of hun. These were annexed to the Moghul empire. (2) Twelve of Shivaji's forts included the fort of Rajgarh and the land yeilding the revenue of one lakh of hun was allowed to remain in his possession, "on condition of service and loyalty to the imperial throne". (3) Shivaji was exempted from the personal attendance at the Moghul Court, but his son Shambhuji was to serve the emperor with a contingent of 5000 horse and was to be paid by grant of a jagir.

After this conspicuous success Jai Singh further persuaded Shivaji, to attend the court at Agra. But on his arrival, Aurangazeb with his characteristic folly insulted and imprisoned him. But he escaped from the prison after three months of captivity by concealing himself and his son Sambhuji in two large sweetmeat baskets and reached Maharashtra after 25 days travel. This episode embitteded the Marathas who now became the implacable enemies of the Moghuls.

For three years after his return Shivaji did not invade the Moghul territory but maintained peace. In January 1670 war,

however, was renewed when Shivaji attacked and recovered all the territories and forts he had ceded by the Treaty of Purander in 1665. He plundered Surat second time in October 1670. Next he raided Moghul provinces of Baglan, Khandesh and Berar. The daring success of Shivaji alarmed Aurangezeb, who now appointed Bahadur Khan, his tried general, to put down Shivaji. His five years Governorship failed to accomplish the task and Shivaji continued to achieve success and levied Chauth from the Maghul territory. On June 16th 1674, he crowned himself, King at Raigarh and took the title of Chatrapati. He made alliance with Bijapur and helped it against the Moghuls Constant campaigns told heavily upon his health and he fell ill and died on April 14th 1680.

Shivaji was succeeded by his eldest son Shambuji—Shambuji was weak, cruel and alienated his followers by harsh treatement and exertion, Aurangzeb taking advantage of the confusion at court of Raigarh, planned a suprise attack on Sambhuji at Sangameshwar, where the Maratha ruler was merry making. Shambhuji with his minister Kavi Kalash and 25 followers were taken prisoners on 11th February 1689. They were brought to Aurangazeb's camp dressed as buffoons in long procession. Aurangzeb offered to spare Shambhuji's life if he surrendered his forts and treasures. But Maratha King refused and abused him as well as his Prophet. Enraged, Aurangzib ordered the inhuman torture of his captive when his limbs were mutilated one by one for 24 days and then finally hacked to pieces on March 21st 1689.

One should expect disorganisation in the Maratha kingdom for, the King had been put to death and his son was a prisoner. Further the Maratha Officers created by Shivaji were jealous of each other. There was the Peshwa with his extensive civil powers while the Commander-in-chief had great military authority. But the administrative machinery established by Shivaji was such that it continued to function efficiently even during the dark days. Sambhuji's son Shivaji was acknowledged as King and Rajaram brother of Sambhuji assumed the regency. Rajaram was a practical politician and conciliatory statesman. He was therefore best fitted to save the Maratha country at this critical hour. In 1689 after the fall of Raigarh Rajaram retreated to Jinji, from where he made preparations to recover the prestige of Maratha empire.

He introduced stern discipline in the Maratha army and repaired old forts. In this task, Rajaram was greatly helped by a band of officers like Santhoji Ghorpade. Dhanoji Jadav and Ramachandra Bavdekar. In order to get some more funds and greater army, Rajaram introduced Jagir system. He distributed tracks of land held by Shivaji but now in possession of the M oghuls, among his officers. This naturally encouraged the Maratha chiefs to establish themselves as Jagirdars in the midst of Moghul possessions and increase their personal glory by attacking moghul territories. Rajaram now intensified the guerilla warfare and inspired the whole of Maharashtra. The result was that Maharashtra became a dominating factor in the Deccan politics. The Moghuls found it difficult to subdue them for there was no Maratha Government nor a regular army to be attacked and destroyed. The Maratha army continued to harass the Moghuls under great Maratha soldiers and generals. Aurangzeb laid seige to Jinji and seige was carried on for eight years. The fort was however taken but Rajaram was allowed to retreat to Satara which soon became the headquarters of Maratha activities. In 1698 Aurangzeb made the last desperate attempt at Satara but in vain, However the sudden death of Rajaram in 1700 resulted in the surrender of Satara. But it cost the Emperor much in men and money. After the death of Rajaram, his wife Tara Bai took up the reins of Government and carried on the war efficiently. The war sapped the energy of the Emperor and in 1707 he died. His death was the signal for the Hindu revival in India. In the war of succession that followed, Tara Bai invaded Moghul territories and recovered many forts. At the Emperor's death, therefore the whole of Maharashtra became free.

Relations between England and Holland during the 17th century

by

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England, it has been said, was very warlike during the period of Commonwealth. Oliver Cromwell brought the Civil War to a successful close and England was declared a republic. One of the main aims of Cromwell was to extend British commerce. Thus the foreign policy of England between 1649 and 1688 underwent profound changes. Holland was England's foremost foe in the 17th century. Both were keen commercial rivals. The Dutch had shut the English out from trade in East Indies. They had almost acquired a monopoly of the carrying trade. In 1651, the "Rump" Parliament passed the Navigation Act, by which goods coming to England were to be carried in English ships, or in ships belonging to the country from which the goods came. This Act really made England great. In the years that followed, there was an enormous development of English shipping. But in fostering English shipping this Act struck a heavy blow at the Dutch. England claimed the right to seize French goods on Dutch ships. This claim was opposed by the Dutch. In the end, it meant a question of honour. The English maintained that Dutch ships should lower their flag to English ships in the Channel. Over this point came a collision between the Dutch and English fleets near Dover, and the first Dutch War broke out in May, 1652. The war ended in 1654, The war was crowded with sea battles. The English ships were able to inflict great damage upon Holland's extensive commerce. Cromwell became Protector in December 1653. One great aim of Cromwell's foreign policy was to prevent the restoration of the Stuarts by foreign aid. He wanted to get the alliance of all Protestant powers in Europe. He, therefore, stopped the Dutch war because Holland was a Protestant country. The Dutch agreed to salute the English flag in British seas, to expel Royalists from their country and to pay compensation for the tragedy at Amboyna.

On September 3, 1658 Oliver Cromwell died. On May 29, 1660 Charles re-entered London. Thus the Stuarts were once again restored to the throne. Charles II became King of England with no obligations to any foreign power. He was attracted towards France. He wanted to foster the commercial welfare of England. He looked upon Holland, not France, as the rival of England. The commercial ambitions of Holland and England, especially in Africa and the East Indies, led to continual disputes between the ships of the rival nations. Thus the Second Dutch War broke out in 1665. In this war France supported Holland. This war was noted for the toughness of the battles. The Peace of Breda was made and according to the terms of the treaty England obtained New Jersey and New Amsterdam *in North America*.

In 1668 the Peace of Breda developed into the Triple Alliance of England, Holland, and Sweden with the object of opposing Louis XIV. The Alliance was a popular one in England. But Charles disliked the Dutch. Within a week of the formation of the Alliance, he was intriguing with Louis XIV and his negotiations ended in the disgraceful Treaty of Dover in 1670. By that treaty, Holland was to be partitioned, and Charles, in return for his military support, was to receive a subsidy Charles had also agreed to declare himself a Romen Catholic "at a convenient opportunity".

The Third Dutch War was fought between 1672–1674. In the war the Dutch made a heroic registance. They cut out their dykes and surrendered part of their land to the sea, in order to preserve it from the French. In 1674 the Treaty of Westminster was signed. The power of Holland, however, was broken, and gradually a large portion of her trade fell into English hands. From 1674 to 1688 England ceased to be of importance in foreign affairs. In 1677 Princess Mary, the daughter of the Duke of York (the brother of Charles). married William of Orange, the ruler of Holland.

James II came to the throne in 1685. His rule was most disappointing. He took arbitrary steps to restore Catholicism. He issued the First and the Second Declarations of Indulgence. In the Seven Bishops' Case, tried in 1688, the jury gave the verdict "not guilty" and the seven bishops, were acquitted on 30 June 1688. On first July 1688, the second wife of James II gave birth to a son. Then the Whig and Tory leaders decided not to allow the Catholic regime t continue. An invitation was extended to William of Orange to come to England and assume the crown.

William of Orange landed in England on 5 November 1688 with an army. He was given a warm reception, The general of the Army, John Churchill, who later on was made the Duke of Marlborough, had gone over to the side of William. Finding his position very weak, James tried to escape, but was captured and brought back to London. But William allowed him to escape. A Convention Parliament met in February, 1689, and after declaring that James II had abdicated the throue, accepted William and Mary as King and Queen.

The accession of William III marked the end of the Anglo-Dutch rivalry and the beginning of what is generally known as the Second Hundred Years' War between England and France. It also led to the establishment of limited monarchy and the foundation of the Bank of England.

The British Constitution - An Analysis

by

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(*Continued from the previous issue*)

The truth of this statement can be demonstrated with reference to the three great political documents that emerge out as prominent land-marks in the constitutional history of England. The Magna Carta granted by King John in 1215, the Petition of Right accepted by King Charles I in 1628 and the Bill of Rights passed by Parliament in 1689, constitute "The Bible of the English Constitution", according to Lord Chatham. "In each of these documents, whether it be of the thirteenth or of the seventeenth century, is observable the common characteristic of professing to introduce nothing new. Each professed to assert rights and liberties which were already old, and sought to redress grievances which were for t e most part themselves innovations upon the ancient liberties of the people. In the practical combination of conservative instincts with liberal aspirations, in the power of progressive development and adaptation to the changing political and social wants of each successive generation, have always lain the peculiar excellence, and at the same time, the surest safeguard, of our constitution."[1]

The Bill of Rights (1689) which finally settled the legal bases of the Constitution in England, reveals this characteristic feature of constitutional development in that country The Glorious Revolution of 1688 which drove King James II out of his realm without overturning the monarchy as the Great Rebellion (1642—49) did by sending his father, Charles I, to the gallows, provided the English with a capital opportunity of writing down the guiding principles of government in a formal document, when they could consider the constitutional position de novo and could have anticipated the American or the French practice of laying down the principles of government in a fundamental law. But to the English statesmen of the day such a practice, through the order of the day in our contemporary world, did not commend itself. They did not consciously raise a constitutional structure on a "*Esprit des Lois*" or proclaim any Rights of Man in obedience to a "*Social Contract*", only to abandon them in the storm of a violent revolution. Distrusting theory and and caring more for the substance of freedom than for its shadow, they, like through businessmen of shrewd and earthy commonsense, set themselves assiduously to the task of providing legal remedies for the concrete and glaring abuses of the royal prerogative during the reign of James II. In consequence, the Bill of Rights is extraordinarily matter-of-fact. Its dominant note is moderation. It has kept the constitution to its ancient moorings. It has safeguarded the ancient liberties of the nation without in any way injuring the equally ancient prerogatives oi the Crown. Although the central issue of the constitutional conflicts between King and Parliament during the seventeenth century was the securing of the responsibility of the king's ministers to Parliament, the Bill of Rights is strangely silent over the relations between the executive and and the legislature. In short, it is not an attempt at constitution-making. The secret of the extraordinary stability of the Revolution Settlement of 1689 to which the Bill of Rights gave legal shape, lies in the fact that the continuity of the past political tradition was not severed. In fact, the salient features of the British constitution as shaped finally by the Bill of

1. Taswell-Langmead, English Constitutional History (10th edition by T.F.T. Plucknett).

Rights, continue to this day. When viewed in this light, the Great Reform Act of 1832 and the Parliament Act of 1911, though in themselves they are of great constitutional significance, can be regarded as mere amendments that either removed the abuses of, or provided remedies for the defects of, the constitutional machinery.

Next we have to consider the second issue why in England the constitution is not supreme over the legislature as it is either in the U.S.A. or in the Indian Union. The answer to this lies in our grasping the essential difference between the law of the constitution and ordinary law passed by the legislature. For, the presence or absence of this difference between the law of the constitution and statute law fundamentally affects the position of the ordinary legislature with regard to its relation to the constitution. For example, neither the American Congress nor the Union Parliament of India is legally competent to alter the constitution in its ordinary legislative capacity. The constitution can only be changed in accordance with the special procedure laid down in the constitution itself and differentiated from ordinary legislative process. In other words, the legal competence of Congress or Indian Parliament does not extend to the law of the constitution. On the contrary, it is explicitly and legally limited by the superior law of the constitution itself. They are subordinate law-making bodies whose acts are subject to the fundamental and paramount law of the constitution and are liable to be treated with contempt by the meanest citizen, if they are ultra vires of the constitution. For, what is definitely unconstitutional is absolutely illegal and the courts shall treat it so. In short, absolute legal sovereignty does not vest with either Congress or Union Parliament. The constitution is *sovereign*, the supreme power in the land. This clear-cut distinction between a superior constitutional law and an inferior statute law due to the difference arising out of the modes of passing constitutional law and statute law is non-existent under the British Constitution. For, in great Britain the mode of passing constitutional law is identical with the mode of passing ordinary law. The ordinary legislature of the land, the King-in-Parliament, has full, unfettered, legal power to pass any law it likes and passes all laws, whether constitutional or statute, in the same manner. In other words, Parliament which always means King-in-Parliament has absolute *legat sovereignty*. It is sovereign in the Austinian sense and its command is law. No court in England shall refuse to enforce an Act of Parliament on the ground that it conflicts with the law of the constitution, as the Supreme Court of the U.S.A. or India does. In short, Parliament is not bound by a superior law of the constitution. This legal omnipotence of King-in-Parliament Dicey calls the *sovereiguty of Parliament*. "The sovereignty of Parliament is (from a legal point of view) the dominant characteristic of our political institutions."[1] The three traits of Parliamentary sovereignty as it exists in England are "first, the power of the legislature to alter any law, fundamental or otherwise, as freely and in the same manner as other laws; secondly, the absence of any legal distinction between constitutional and other laws; thirdly, the non-existence of any judicial or other authority having the right to nullify an Act of Parliament, or to treat it void or unconstitutional".[2]

The acceptance in law of the fact of Parliamentary sovereignty has shut out the need for a supreme constitution in England. The English people were presented with a chance of writing down a supreme constitution in 1707. In that year the two separate Kingdoms of England and Scotland thinly bound by a personal union of the two crowns in the Sovereign of England from the days of James I, became one nation. If the union had taken a *federal* turn, Great Britain would have had a supreme constitution like the U.S.A., where the thirteen colonies desiring

1. Dicey, Law of the constitution (9th edition E.C.S. Wade) 2. Dicey, ibid.

union and not *unity* became a federation. But, the Act of Union, 1707, which changed the dual monarchy of England and Scotland into the unitary realm of Great Britain, is simply an Act passed by Parliament in its ordinary legislative capacity and possesses no superior validity. The representatives of England and Scotland did not meet in a *constituent assembly* to draft a new constitution, but used the existing sovereignty of Parliament to achieve the desired end, the unity of England and Scotland. The two separate parliaments in England and Scotland ceased to exist after 1707, and the U.K. Parliament emerged out undiminished in its powers and status, the single Parliament of the whole country retaining its essential attribute, the absolute legal sovereignty. Thus, a great, fundamental change was accomplished without abandoning the received political tradition of the past and the existing constitutional machinery. Such a thing was possible in 1707 and is still possible, because in law Parliament is omnipotent

The operation of the doctrine of Parliamentary sovereignty as an established fact in the legal system of Great Britain leads to an interesting and important result. Inasmuch as Parliament is the sovereign law-making body and "in a legal point of view Parliament is neither the agent of the electors nor in any sense a trustee for its constitments",[1] no constitution can be drawn to circumscribe its powers. In Britain Parliament is supreme and controlled by non-legal means. Public opinion, elections and conventions—these are only political and not-legal means—control the unlimited powers of Parliament in law. This was the result of the constitutional conflicts of the seventeenth century between King and Parliament. The cardinal issue of those days was who was to be the sovereign in England, whether the *King* or the *King-in-Parliament.* The Revolution settlement of 1689 gave the final answer to this issue that in England the sovereign must be King-in Parliment, not King alone. The victory of Parliament was so thorough in 1688 that Parliament emerged out as a sovereign body whose powers could not be controlled by a supreme constitution.

So far we have examined the Constitution of Great Britain from the point of view of two fundamental assumptions that have been regarded as essential attributes of the constitution of a state, viz. that it must be a formal document of legal rules regulating the government of a country and must be a supreme instrument of law. We have reached the conclusion that we could not discover the Constitution of Great Britain on the basis of those two fundamental assumptions. But if we abandon our original stand and define a constitution as a *body of legal and non-legal rules that regulate the government of a country* we can find the Constitution of Great Britain. We have to bear in mind one point constantly, when we examine the nature of the British Constitution. So far as Britain is concerned it is not an essential characteristic of a constitution that it should be a formal document of precise laws. For, as Dicey points out with great insight, the "absence of any distinction between constitutional and ordinary laws has a close connection with the non-existence in England of any written or enacted, constitutional statute or charter...... The constitution has never been reduced to a written or statutory form because each and every part of it is changeable at the will of Parliament."[1]

Bearing this important point in mind, let us now examine the nature of the British Constitution. In Great Britain the constitution is made up of rules and principles that are in part based on the *statute law* in part founded on the *Common law* and to a large extent rest on *conventions* that are obeyed as if they were laws, although they have no force of law. In view of this peculiarity of the British Constitution we are justified in widening our definition of a constitution so as to include within its ambit both legal and non-legal rules. We can vouch unimpeachable

1. Dicey. op. cit.

authority to warrant our stand. In his classical exposition of the law of the constitution in England Dicey remarks, " "Constitutional law" as the expression is used in England, both by the public and by authoritative writers, consists of two elements. The one element, here called the "law of the constitution" is body of undoubted law; the other element, here called the "conventions of the constitution" consists of maxims or practices which, though they regulate the ordinary conduct of the Crown, of Ministers and of other persons under the constitution, are not in strictness laws at all."[2]

Let us now analyse the chief elements that go to make up the British Constitution in the light of Dicey's definition. They are (1) rules of the statute law, (2) rules of the common law and (3) conventions. The first two taken together constitute a body of laws recognized and enforced by the courts. The third is distinguished from the other two in that the conventions are not recognized as laws by the courts. In other words, breach of conventions is not direct breach of the laws of the realm. The first two elements are collectively termed as "rules of law". It should be constantly remembered that Parliament can alter either the common law or the statute law. The statute law is written law and in Great Britain comes very near to our conception of a documentary constitution with this difference that it has not been codified in a single document and does not enjoy a higher status than ordinary laws, because it pertains to the constitution as such. In this class come the Magna carta (1215), the Petition of Right (1628), the Bill of Rights (1689), the Act of settlement (1701), the Act of Union with Scotland (1707), the various Parliamentary Reform Acts beginning from the Great Reform Act of 1832, and the Parliament Act of 1911. Thus we find that all important constitutional matters are regulated by written statute law, such as the order of succession to the throne, the power of the House of Commons to override the House of Lords under certain conditions, the qualifications of Parliamentary electors and the independence of the judiciary.

The common law is unwritten law, i.e. unenacted law, and is recognized and enforced by the courts. "Common law is in theory traditional law—that which has always been law and still is law, in so far as it has not been over-ridden by statute or ordinance".[1] The Crown in England derives its prerogatives from the Common law. The legislative supremacy of King in Parliament springs from the Common law. The Common law protects the political liberty of the subject, even though the trend of collectivist legislation has limited the individual's freedom of civil action by bringing into being administrative law that affords legal protection to the various activities of the Administration, having no justification under the Common law. For example, compulsory acquisition of land by a public authority has limited the citizen's right to own private property. Though Parliament has the power to alter the Common law that secures political rights to Englishmen, it has never trifled with that part of the Common law except during grave national emergencies such as the World War II. It has discreetly left the security of individual liberty to the process of the Common law. The Common law strengthened by the writ of *habeas corpus* against the Government still safeguards the freedom of person in England. It is in this respect only that Dicey's conception of the rule of law operates to-day in England.

The conventions of the British Constitution are maxims and precepts that guide contemporary constitutional ethics. They have gained obligatory force because they have been consistently observed and regarded as morally binding rules by the great British statesmen from Walpole onwards who have been responsible for the actual working of the Constitution itself. They derive their force from the common tacit agreement among politicians who have found it advantageous

1. Dicey op. cit. 2. Ibid. 1. Maitland, Constitutional History of England.

to observe them so that the constitutional machinery may be smoothly run by bringing the legal sovereign into harmony with the political sovereign. When viewed in this light the conventions collectively form a code of constitutional morality. They are not laws proper and their breach does not bring the offender to the book. The moment we enter the field of convention we feel having left the dry air of law but we soon discover that in the British Constitution both law and convention mingle. The Ministers of the Crown Act (1937) brings home the point that conventions are part and parcel of the law. This Act was passed by Parliament on the assumption that the Cabinet and the office of Prime Minister had been existing. It has for the first time restored the words, "Cabinet and Prime Minister" to the statute law. It has fixed the salary of the Prime Minister and provided for increased salaries for the other members of the Cabinet, a purely conventional body. The queerest thing about this Act is that it has recognized the conventional status of the Leader of His Majesty's loyal Opposition and has made provision for his salary from the exchequer. But for the provision of his salary the Leader of the Opposition is legally non-existent for unlike the members of the Cabinet, he is not a servant under the Crown. In spite of the Act of 1937, the Cabinet continues to remain a convention. For, nowhere in the rules of the law relating to the constitution do we find how the Cabinet is to be legally constituted or how its responsibility to Parliament shall be legally enforced, as, for example, we find in the Constitution of the Fourth French Republic. In the eye of law the Cabinet ministers are servants under the Crown holding their offices during the pleasure of the Sovereign.

The main difficulty about the British Constitution is that its true spirit cannot be understood, much less appreciated, unless we bear in mind the vital fact that the conventions have not only supplemented the law of the constitution. and thrown instructive light on the working of the constitution but also transformed the spirit of its working without in any way affecting its formal structure or making a breach with tradition, a thing much valued and loved by the conservative English nation. The law of the constitution still tenaciously hugs at the ghost of the absolute monarchy of the Norman and Plantagenet age in spite of the passage of centuries. According to Blackstone, "the King of England is, therefore, not only the chief but, properly the sole magistrate of the nation ; all others acting by commission from, and in due subordination to him."* Thus the King is the sole and supreme executive under the constitution and governance of his realm is his sole prerogative. This is true in formal law but not true in actual practice. In fact the British monarchy is the oldest constitutional monarchy. This *dignified* part of the constitution, to use an expression of Bagehot, wins the loyalty of the people and preserves their reverence and hides from our view the *efficient* part of the constitution, the Cabinet that actually works and rules in conformity with the wishes of the people For, all executive power is placed in the hands of the Cabinet whose members are drawn from the majority party controlling the House of Commons. The Cabinet exercises the powers of the Crown in the name of the Crown itself. The discretionary powers of the Crown that originate in its prerogative rights accepted as part of the law of the land are not arbitrarily exercised by the king himself who possesses them in virtue of the fact that he owns the crown. They are exercised by him on the advice of the members of the Cabinet who assume responsibility for such advice. But nowhere in the law of the constitution do we find how the Cabinet is to be legally constituted and, what is more important, how its responsibility to Parliament is to be legally enforced. The Cabinet Government, the original contribution of the English to the theory

* Blackstone Commentaries.

and practice of modern government, rests on mere convention. It is at best a political conception that permeates the constitution. It is not a legal idea incorporated into the constitution itself. In the land of its birth the Cabinet Government is unknown to the law of the constitution and its principles form part of constitutional ethics that a lawyer solely preoccupied with the study of the legal rules pays no attention to. The conception of Cabinet Government in England means in practice, though not in law, that the business of governing the king's realm, the Crown's sole prerogative, shall be conducted by a body of Privy Councillors who hold high offices under the Crown and at the same time possess the confidence and support of the House of Commons. Thus the convention of Cabinet Government has effectively transferred the powers of the Crown in commission without in any way destroying the legal fiction, that the King is the sole magistrate of the realm, into the hands of the representatives of the majority party in the House of Commons. It, thereby, enables the government to be run in conformity with the wishes of the electorate. It secures the operation of democracy without abandoning the political tradition of monarchical government received as a legacy from the past.

The British Constitution that survived the storm and stress of the two World Wars is a living reality even if its ethereal soul cannot be encased in a single document of precise laws. The British people have been indifferent to the formal structure that their constitution ought to take shape so long as they secure the benefits of government according to law in practice. The amazing stability of the British Constitution is an instructive illustration that government according to law cannot be achieved with the simple aid of a paper constitution, supreme in law, as the Germans after the World War I tried to achieve with their Weimar Constitution only to fail, but it is a difficult virtue to be learnt and practised like an art. It reinforces the truth that constitutional government in a democratic state where opposition to government is tolerated can be a success only when there is broad agreement upon the fundamental principles that animate the political life of the society. Sir Winston Churchill and Earl Clement Attlee may hold divergent political views. But, they are agreed upon one fundamental point that the methods they have to adopt to achieve the aims of their respective parties must be in consonance with the spirit and the letter of the Constitution which is their common meeting-ground, inasmuch as the constitution symbolizes the common, fundamental principles to which both subscribe, such as the liberty of the individual, justice and fair play to all, openness and regularity in the conduct of public business and, above all, the rigid observance of the rule of law. It is here that we leave the arid realm of law with the sanction of force behind it and enter the warm world of human society the coherence of which is strengthened by ethical principles voluntarily observed. It is here again where politics and ethics meet and when they so meet in harmony there is the surest guarantee that constitutional government shall be a success.

If the shade of Aristotle were to meet the shade of Alexis de Tocqueville, it will reply to de Toqueville's dictum as follows: "You say that in England the constitution does not in reality exist. I can't appreciate your narrow legalistic definition of a constitution. For, I can't understand your modern theory of sovereignty with which you start your political science and about which you make so much fuss. In the same breath you talk of the rights of the individual citizen guaranteed by law. To use your idomatic expression, it is all Greek to me. But I can tell you this much. To me and to every Greek of my day the constitution is not a collection of legal rules operating in the area of the state. To us the constitution is the *life* of the state itself, a permanent, elevating moral principle. To talk in the language of your day, it is the sustaining force of the

nation. It is more than the law that it is. It is a sacred embodiment of ethical principles believed in as values of life. Nowhere do I find such a constitution except in the small island of England. The constitutions of the Third French Republic, of Fascist Italy, of Nazi Germany and of the many small European nations have become part and parcel of the debris of the Second World War. But the British Constitution alone has survived. It has survived for the simple reason that it has been the life of the state, or, to use your modern equivalent term, the nation. If you want proof I shall tell you. The Battle for Britain during the early stages of the World War II when Hitler won lightning victories, was not a lonely fight for the mere sovereignty of Britain, as you understand it. Was it not a crusade, a Homeric fight, waged for the successful survival of the way of life symbolized by the British Constitution? Even amidst the everdarkening gloom of adversity the British people clung to their constitution, the bulwark of their liberty, as they call it. But to me, a Greek who can't understand your political philosophy of individualism their action appears in a different iight. They did so, because their constitution represented, and still represents, the elevating, moral principle of justice, as we, Greeks, understand it, mind you, not as you, modern people, understand it as a juristic concept. Had they abandoned their constitution as a hindrance to their victory, their heroic struggle would have become a hollow unreality. Hitler did bomb Westminster Abbey. But with all the terrifically destructive power of his *Luftwaffe* he could not bomb the British Constitution out the mind of the English nation. He could rather have achieved that mad task by sending the whole nation to Buschenwald. In other words, the British Consitution can disappear only when the British nation disappears on earth. The British Constitution, Monsieur de Tocqueville, exists in the life of the British nation. Consequently, it is the life of the United kingdom. Do you still deny its existence?"

(FINIS)

Principles of Grants in Aid : Australia

by

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1, *Principles of Grants in Aid in Australia;*

In general the system of Commonwealth payments, quite apart from special grants, " involves, in effect, a levy on the non-claimant States as the following account shows[1].

In fact the Special Grants constitute only a small part of the general transfers which the Commonwealth Government effects. The financial aids by the Commonwealth to the States were grouped under eight heads up to 1938-39 and subsequently four more heads were added to them. As shown in the review of federal-financial relationships during the last two decades, several special agreements were entered into by the participating levels of Government, so as to regularies the payment of these amounts by the Commonwealth. However, only one item of financial assistance (i.e., Special Grants under Section 96 of the Constitution) was subjected to strict Constitutional Procedure- Under that special provision only a tenth part of the total Commonwealth aid was given upto 1942 and subsequently from 1943 to 46 only a twentieth part. Later, in 1949/50 its importance was restored to original level. The actual aid under Section 96 was £11 millions out of Commonwealth funds. That was an unconditional aid though the total amount was determined on several principles. All the other forms of aid were given for specific purposes and were bound by certain agreements. The following short account of the principles governing the special grants under section 96 traces their evolution since 1933. The principles evolved were of such fundamental character that they really guided the payment of other aids by the Commonwealth Government. In 1933 Grants (under Section 96) were made without a clear enunciation of the principles. Subsequently they were clearly stated. "Special Grants" stated the Second Report (1935) "are only an extension of the normal system..... We find that this should be the amount necessary to enable the State Government to function at some minimum standard...[2]. The Third report[3] may be said to have substantially laid down the principles which with minor modifications remain in force upto this day. Section 95 of the Constitution lays down that "During a period of ten years after the establishment of the Commonwealth and thereafter until the Parliament otherwise provides, the Parliment may grant financial assistance to any state on such terms and conditions as the Parliament thinks fit"[4] Only three states made claims under this provision so far, and upto 1936 their claims were examined by the Commonwealth Grants Commission by applying the following two competing principles: (a) Compensation for disabilities arising from Federation and (b) financial need.

2. *Principle of Financial Need* :

The Third Report adopted the principle of financial need which was expressed in the following terms : "Special grants are justified when a State through financial stress from any cause is unable efficiently to discharge its functions as a member of the Federation and should be determined by the amount of help found necessaay to make it possible for that state by reasonable effort to function at a standard not appraciably below that of the other States".[5] Since 1936 that principle guided the several commissions and

1. First Report (1933/, Chapt. IX, p. 128/129 and Third Report p. 35. 2. Second Report (1935), Chapter III, p. 39. 3. Third Report (1936), Chapter VI. pp. 75-85 4. Australian Constitution (1903), Section 96. 5. Third Report, (1936) Chapter VI, page 75. para 164.

so its implications may be analysed here briefly. The necessity for special grants arises from two different factors (a) the financial scheme of the Commonwealth and economic causes; (b) Financial embarrassment occassioned by causes other than the operation of federation, and sometimes by the States own faulty-policy. "Indeed responsibillty is impaired if a Governm nt has either too much or too little for its essential needs," The same report elearly stated that the other claims put forward by the claimant-States on the grounds (a) the financial relations of states and the Commonwealth, (b) Federal Policy under various heads and (c) Poverty of natural resources were not acceptable, because they were redundant when the Principle of financial needs was accepted, with defined concepts.

3. *The Normal Standard :*

"If there were a iarge number of states in the Australian Federation their average may be regarded as a fair-normal standard. But there were only three-non-claimant states and their financial positions showed great variations. New South Wales has so many abnormal features that it is left out of the comparison. We regard the financial results of Victoria and Queensland as of equal value and take a simple average of the normal standard."[1].

4. *Standards of Reasonable effort :*

"Within federations the limits of economy in current expenditure may be narrowly circumscribed". "Wages and salaries form two-thirds of the total state expenditure". However most wage expenditure by States is on Railways, where rates are fixed by Commonwealth awards, and it is obviously impossible for a Government to pay its servant's much below the corresponding rates in private employment"[2]. "It follows then that the maximum effort to be required of all the claimant states should involve only a moderate departure from the normal and the minimum effort, a correspondingly smaller one"[3]. "The 'reasonable' effort required of any State would then be equivalant roughly to 6% reduction below the normal expenditure on Social Services with, in addition, an increase in severity of taxation of anything from 0 to 10% of the normal according to circumstances"[4]. It was also stated that the budgets should be reduced to common basis, effecting corrections with regard to (1) social grants, (2) commitments of other years, (3) diversity in the items of taxation, before comparing the financial position of one state with that of another.

5. *Principle of Compensation :*

"The ground for a grant should be the adverse influence of Commonwealth Poiicy and the simplest form of the issue would be proof of a disability through commonwealth policy to assessment of the loan occasioned, and a recommendation for the sum so ascertained to be be given"[5]. The Commission rejected[6] that principle on a number of grounds. Firstly, even though the State may suffer disabilities from Commonwealth Policy its budget might be surplus ; secondly, amounts based on the principle of compensation might be short of the aid required to maintain budgetary stability. Thirdly, it was impossible to determine the effects of Commonwealth Policy on States' finances with precision. Fourthly, the principle of financial needs was quite comprehensive to include that of compensation. So, the Commission accepted the principle of financial needs :[7] "Grants recommended by us are assessed on the basis of financial needs. The basis of our judgment of the needs of a state is its relative financial position".[8] "Throughout the reports of the Commission there can be traced the evolution of a principle and its consistent application with ever increasing requirement. The basic idea

1. Third Report (1936) (Chapt. VII, p. 90) (Page 142). 2. Third Report (1936) P. 142/143 paras 389. 3. Ibid. 4. Ibid Para 390. 5. First Report (Para 146) 6. Third Report : Quoted Earlier. 7. Fourth Report : Para 9 8. Fifth Report : Para 101.

was called the Principle of Needs as indicated by the relative financial Position of the States"[1]. To apply the principle the following statistical and other methods were evolved: (a) comparison of the financial position of the claimant and non-claimant states; (b) the selection of a normal budget standard; (c) a judgment as to the amount of effort to be required of the claimant state; (d) adjustment of the grant, to the conditions of the year in which it is paid. It was considered unsafe to rely budget estimates. So published budget results of various states were taken and corrected. The Normal Budget standard :—In the first and Second Reports New South Wales was excluded. Later the three claimant States (New South Wales, Victoria and Queensland) provided the normal budget standard. Upto 1940-41 the States provided only a deficit budget standard. So in the Ninth Report (1942) and Tenth Report (1943) the Commission adopted a balanced budget as a normal standard budget. The efforts required of claimant states were expressed in two ways: (1) efforts required because of claimancy; (2) efforts because of the "degree of culpablity attaching to the State for past losses and debt position[2]. Since the disparity between calculated grant and current financial needs is inevitable, the Commision recommended either differing payment of Part of the calculated grant or making an advance payment to be adjusted in a later year[3]. The Commonwealth Treasury objected to payment of supplementary grants or advances following grounds[4]: (a) Time must be allowed to lapse to make accurate assessments and supplementary grants would confuse the situation; (b) advance payments are not justified because the grants are made in the year of payment and not for the year of review. and (c) a Supplementary grants may be made by Parlivment directly.

Measurement of Grants South Australia in 1951-52: (in Australian)

(a) Published Budget (Surplus) = + : Deficit = − : 1949-50) − 190; (b) Net corrections on account of Special Grants received − 3,861: (c) Corrections to Published Budget Results: +280; (d) Amounts required to give budget standard in 1949-50: 3771; (e) Adjustments (Favourable = + : Unfavourable = −) for— (i) Scale of Social Services: +627; (ii) Severity of Taxation: −88; (iii) Differential Impacts of financial results of State undertakings on Budgets: −150; (f) Grants assessed for 1949-50: 4,160; (g) Less amounts available from special grants receiv-ed in 1949-50: 3,852; (h) Balances (first parts for payment in 1951-52): 308; (i) Estimstes (Payable as Second Parts in 1951-52): 4,250; (j) Total Grants Recommended for payment in 1951-52: 4,558; (Source: Eighteenth Report 1951, page 13.)

In the sixteenth Report (1949) the Commission explained a new method of calculating grants, with a view to avoid difficulties arising out of the time lag of two years between the year of review and year of payment. Under the new method[5] the grant was divided into two Parts. First Part consisted of difference, positive or negative between assessed grant for the last but one year and a portion of the grant received in that year; the Second Part consisted of the Commission tentative estimate of the assessed grant for the current year less an amount judged to be a reasonable margin of safety. The seventeenth Report (1950) was also based on the new method. The recommendations of the Commission in its Eighteenth Report (1951) were based on the same method[6] and in contract, one finds the basis of calculation in the Third Report (1936)[7].

1. Seventh Report: (1940) Para 3. 2. Eleventh Report (1944) Page 51 & 52, Para 70. 3. Eleventh Report (1944) Page 53 Para 73. 4. Fourteenth Report (1947) Page 77, Para 158. 5. Sixteenth Report (1949), para 128. 6. Table: Eighteenth Report (1951) page 83. 7. Table: Third Report, Page 144.

SALE OF GOODS

by

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All sales of goods in our country are governed by the Sale of Gods Act of 1930.

Section 4, clause 1 of the Act defines a contract of sale as " a contract whereby the seller transfers or agrees to transfer the property in the goods to the buyer for a price." This definition thus involves.

(1) A transfer of poperty in the goods from the seller to the buyer. Property in goods means the right to own the goods.

(2) An agreement for sale of goods i e. sale of moveable property and not immoveable property.

(3) A transfer or an agreement to transfer the ownership of goods. In other words a contract of sale includes not only sale but also an agreement to sell. The latter is an agreement whereby the seller agrees to transfer the title to goods at some future date or after some conditions are fulfiilled. An agreement to sell becomes a sale when the stipulated time elapses or the conditions are complied with. The following are the points of distinction between a sale and an agreement to sell.

(a) When a sale is effected the risk attaching to the goods posses to the buyer. But in an agreement to sell it remains with the seller.

(b) In the case of a sale, if the buyer fails to pay the price, the seller is entitled to sue him for the price. If on agreement to purchase is broken, the seller cannot claim the price from the purchaser but can only sue for damages as the property in the goods has not passed to the buyer.

(c) When a seller fails to deliver the goods under a contract a sale, the buyer can compel him to give delivery of the goods. In this case, he has proprietory remedies as he has become the owner of the goods. When there is a breach of agreement to sell by the seller, the buyer cannot exercise any proprietory rights as he does not get any title to the goods. But he is entitled to sue for damages.

(4) Another essential of a contract of sale is the exchange of goods for a sum of money called price. Exchange of goods for goods which is known as barter does not constitute a sale of goods.

A sale is different from a hire purchase agreement also. The latter is an agreement whereby the buyer is given possession of goods The ownership does not pass to him until he pays the fixed number of rents.

Formation of contract—A contract of sale is made in the same manner as any other contract. It should contain an offer and an acceptance—an offer to buy or sell goods for price and the acceptance of such an offer. The contract may provide for immediate payment of price or for immdiate delivery of goods or both. Delivery of gods or payment of price may be by instalments or delivery or payment or both may take place at a later date. A contract of sale may be in writing or oral or may be implied from the conduct of the parties, In this the Indian law makes a departure from the Enlish law which prescribes that certain kinds of contracts i.e. contracts of sale of goods of the value of £ 10/- or upwards should be in writing to be enforceable at law.

Subject matter of contract :—Goods form the subject matter of a contract of sale. Goods means all moveable commodities except money and negotiable instruments. Thus goods include stocks and shares, growing crops and things attched to or forming part of land. e-g,, growing trees or machinery fixed in earth. Sale of immoveable property is

thus excluded by this Act but is governed by the Transfer of Property Act.

Goods are of two kinds – existing and future. Existing goods are those which are existing at the time of contract of sale. If the goods contracted to be sold are not available at the time of contract of sale, but are to be obtained or manufactured by the seller they are called future goods. Specific or ascertained goods mean goods identified and agreed upon at the time of contract. There can be a contract of sale for existing or future or specific goods.

Terms and conditions of sale :—While entering into a contract of sale, the buyer and the seller should be definite about the terms of sale. These trms may relate to quality, quantity, price, delivery and payment. If the stipulations regarding the above are put down clearly in the order placed with the seller, no difference of opinion or occasion for dispute can arise.

(a) *Quantity* :—Quantity of goods in a contract of sale, may be expressed by (i) number (ii) weight or (iii) measurement. When quantity is expressed in weight, the weight of packing materials must be excluded from the total weight for the calculation of price. The folling terms are used in expressing the weight.

1. *Net weight* :—It is the actual weight of the goods. Price is calculated on the net weight.

2. *Gross weight* :—This includes the weight of the goods and the weight of packing materials like bags, tins etc.

3. *Tare* :—The weight of the packing cases is called tare. Tare may be indicated in three ways. (a) *Actual tare* :—This is the weight of packing cases as found out by weighing them (b) *Average tare* :—This is obtained by finding out the average weight of a few of the packing cases. This is done when packages are numerous. (c) *Customary tare* :—This is the weight of each case as fixed by trade custom. (d) *Estimated tare* :—It is the estimated weight of the packing materials.

4. *Draft or waste* :—Apart from the tare, the seller sometimes makes an allowance to the purchaser for compensating him for any leakages in handling. Such an allowance is called draft and it is deducted from the gross weight to arrive at net weight.

It is the duty of the seller to deliver the stated quantity of goods Where the quantity delivered is less than that agreed upon, the buyer may reject the whole lot or take it at the contract price. When the goods supplied are in excess, the purchaser can keep the quantity ordered and send back the surplus or he can reject the whole. If the goods delivered are mixed with goods not required, the buyer can refuse to take the entire quantity or he may take those he wanted and reject the remainder. If the buyer agrees to take the goods not ordered for, he must pay for them at the contract price.

Quality :—In these days, when sellers and buyers are residing at distant places, buyers must take special care to mention the quality of the goods they require. This will avoid unnecessary return of goods, loss of freight and misunderstandings. The quality is indicated in the following ways.

(a) *Description* :—The buyer will describe the features of the commodity he desires to purchase. The goods supplied by the seller must answer the description. For example, when Japan silk is required, the purchaser can reject the goods if Mysore silk is supplied.

(b) *Sample or pattern* :—Sample is a small portion of the bulk of goods. It is representative of the quality of the merchandise required. This method is used when raw materials and food stuffs are sold. The sample produced indicates the texture, shade of colour, softness of the commodity to be purchased. If goods are sold on the basis of sample or pattern, the bulk should correspond with the sample.

(c) *Trade mark* :—Trade mark is a figure, mark, number or picture used by a trader to indicate the quality of his goods. Manufactured or processed commodities are distinguished according to the trade mark

they bear. The goods supplied should be known in the market by the trade mark used in the order placed by the buyer.

(d) *Type*:—In the case of commodities which are to be grown and delivered at a later date, a sample of the crop is taken in the early part of the season. Such a sample is called type or standard. When a type or standard is named, the actual bulk supplied must approximately correspond with the type or standard. If the consignment delivered is inferior or superior, adjustments are made in the price to be paid.

(e) *Analysis*:—Commodities like wine or acids are sold on the basis of analysis. On arrival of the goods, a sample of the merchandise will be analyzed and the payment is made according to the exact composition of the commodity. Price to be paid will be increased or decreased in the light of the certificate given by the analyst.

Price

The sum of money agreed to be paid per unit of commodity is called price. Very often, the price quoted includes certain changs, besides the actual cost of the goods. Different kinds of price are quoted for the same goods according to the unmber of charges they include. The actual price quoted indicates the point of time upto which the seller is responsible for the safety of goods.

Loco:—This price is quoted in the case of goods sold at the place where they are lying at the time of contract. It does not include any charges for transit or removal. This price is also called *ex-warehouse* price.

At station:—It means the price including all charges incurred till the goods are delivered at the station nearest to the seller. In foreign trade, the expression *F.A.S.* (Free alongside ship) is used to denote a similar price.

F. O. R. (Free on rail):—This price covers the cost of goods, cartage to the station and charges for loading the goods into the wagon. *F. O. B.* (Free on bord) is price used in the export trade to indicate a similar price. The responsibility of the seller ceases with the delivery of the goods on board the ship. The buyer should pay for insurance and freight.

C. & F. (Cost and freight):—It includes F.O.B. or F.O.R. price and freight. The seller is liable for all charges except insurance till the merchandise reaches the place of destination.

C.I.F. (Cost, insurance and freight):—It is a price which covers C & F price and insurance. In the case of C & F or C. I. F. price, the buyer has to pay for expenses. of unloading the goods from the vessel or the train, import duties and cartage to remove them to his godown.

Franco, rendu or free:—This price includes all expenses to be paid till the goods reach the door of the buyer.

Payment:—In a contract of sale different terms are used to indicate the mode and time of payment. Payment may be made before or after the delivery is given. Delivery and Payment can take place at the same time. If the terms are *C.O.D.* (cash on delivery) the price is to be paid on delivery of the goods. *Prompt cash* means that the payment has to be made within two or three days after delivery of the merchandise, without discount. In the case of *cash, net cash or ready cash,* price is to be paid within ten days, without discount. 2½% *for cash* means that 2½% discount will be allowed if remittance is made within a week from the date of delivery. 2½% *one month* implies that a discount of 2½% is allowable if the payment is made within one month. *3 months net* indicates that price is to be paid within a period of 3 months and that no discount is allowed.

Delivery

Goods should be delivered in accordance with terms of the contract of sale. Care should be taken of the time and mode of delivery. The place of delivery is the place mentioned in the contract. If no place is indicated by the buyer, the delivery should be made at the place where they were at the time of contract or where they are manufactured or produced. The terms used in this connection are the following. *Spot delivery* means delivery on the spot. *Ex-quay* means delivery at the

docks. The buyer has to make arrangements for their removal. *Ex-ship* indicates that the delivery will be given alongside the ship. *Ex-ware house* implies delivery at the ware-house of the seller.

Time of delivery, if mentioned, forms an important term of the contract. The seller has to give delivery at the specified time. If no time is indicated the delivery should be made within a reasonable time and at a reasonable hour. What is reasonable period or hour is a question of fact. The following expressions are used in this connection. *Ready delivery* means immediate delivery. A *prompt delivery* is made when the buyer can take the goods within a few days after the sale. In the case of *near delivery*, the goods will be delivered within 5 to 10 days from the date of sale. *Forward delivery* indicates that the delivery will be given at a future date, as in the case of forward contracts. *To arrive* means that the goods are to be delivered on the sfe arrival of the ship carrying them.

The seller should deliver the exact quantity of the goods he has agreed to deliver. Delivery in instalments is no valid delivery unless otherwise agreed to by the parties. A delivery is said to be *actual* when the goods are actually handed over to the buyer or his vgent. It will be *constructive* if the key of athe godown containing the merchandise is given to the purchaser. The seller should deliaer the goods to an agent if it is so mentioned in the contract. He has to send the goods by the mode of transport indicated by the buyer. If the delivery is made according to the contract and if any loss occurs in doing so, the buyer is bound to bear such loss if the loss is not due to the negligence of the vendor.

Hire purchase system.

This is a system of selling goods on credit. Under a hire purchase contract, the purchaser takes tho article only on hire in the beginning. But, he is given the option of purchasing it after paying a certain number of rents. Possession is given to him on payment of the first rent. He does not become the owner at this stage. Ownership is transferred to him only when he pays the last rent. If the purchaser fails to pay any rent, the seller can resume possession of the goods.

Instalment payment system.

Another method of selling commodities on credit is the instalment payment system or the deferred pıyment system. Under this method, the buyer is allowed to purchase the article by paying the price in convenient instalments. Both ownership and possession pass to the purchaser on payment of the first instalment. Since the seller parts with the ownership on the payment of first instalment, he takes care to see that the first instalment is higher than the others. The buyer enjoys a credit equal to the balance, without giving any security. Hence, when the purchaser fails to pay any instalment, the vendor stands to lose the balance as he cannot resume possession of goods. The only remedy open to him is to sue the buyer for the balance. In order to get over this difficulty, he enters into an agreement with the purchaser whereby he, in case of default, is entitled to take back a portion of the goods whose value is equal to the unpaid amount.

The advantage claimed for both the systems is that valuable articles like motor cars, radios, machines etc., are made available to middle and lower middle class people on easy terms. This encourages them to save something from their income to pay the instalments. The retailers too are benefited as they can increase their sales by adopting these methods. One great disadvantage is that the buyer is frequently tempted to buy very expensive articles which his income cannot afford and commit himself to many contracts of this nature. Again, the buyer has to pay a higher amount for the article than he would, in the event of paying cash in full.

DEDUCTIVE FALLACIES

by

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FALLACIES (Deductive)

1. Non-Inferential

Violation of the rules of logical definition and division.

Inferential

2. Errors in Interpretation

1. Illogical Eduction
2. Amphiboly
3. Accent

Mistakes in reasoning

3. Formal

1. Four terms
2. Undistributed middle
3. Illicit major
4. Illicit minor
5. Negative premises
6. Particular premises
7. Denying the antecedent
8. Affirming the consequent
9. Imperfect disjunction

Material

4. Equivocation

1. Ambiguous and shifting terms
2. Composition
3. Division
4. Accident
5. Dilemmatic Fallacy.

5. Presumption

1. Petitio Principii
2. Complex question
3. Non-sequitur
4. Ignoratio Elenchi
   - (*a*) Argumentum ad hominem
   - (*b*) Argumentum ad populam and argumentum ad missericordiam
   - (*c*) Argumentum ad ignorantiam
   - (*d*) Argumentum ad verecundiam
   - (*e*) Argumentum ad baculum
   - (*f*) Objections.
5. Fallacy of figure of speech.

A fallacy arises whenever we violate the logical principles. The word 'sophism' is very often used as a synonym for 'fallacy'. But there is a clear distinction between the two. Sophistry is an art where fallacies are deliberately used to confuse or to deceive an opponent. In fallacies this malicious intention is absent. It is an unconcious violation of the logical principles.

Since there are many ways of violating the logical principles, fallacies are numerous. "Truth may have its norms but error is infinite in its aberrations and they cannot be digested in any classification". There are several ways of classifying fallacies and the most accepted is given at the beginning.

1. Non-Inferential Fallacies:

The violation of the rules of definition and division are brought under non-inferential fallacies.

We know that a defintion should state neither more nor less than the whole connotation of the term defined. The violation of this rule results in the fallacy of too narrow and too wide definitions.

Fallacy of too narrow definition : A definition which states more than the connotation of the term defined is said to be a too-narrow definition.

Example : A triangle is a plane rectilinear figure bounded by three equal sides.

The above definition relates only to equilateral triangles and hence a too narrow definition.

Fallacy of too wide definition : A definition which states less than the connotation of the term defined is said to be a too wide definition.

Example : An equilateral triangle is a plane rectilinear figure bounded by three sides.

Besides equilateral triangles, other types of triangles like scalene and isoscelous are also included in the definition and hence it is too wide.

Fallacy of Ignotum per ignotius or Obscurum per obscurious : A definition should not be expressed in obscure, figurative or ambiguous language. When we violate the demand for clearness in a definition we are said to define ignotum per ignotious i.e., explaining the unknown by the more unknown.

Examples : (1) Fluency is an exuberance of verbosity – This definition commits the fallacy of igontum per ignotius because the meaning of the terms used in the definition are not readily intelligeable.

(2) Camel is the ship of the desert—This definition commits the fallacy of figurative definition because instead of explaining what Camel is, it is compared to a ship.

Fallacy of circular definition : A definition should not contain the term to be defined, or a synonym of it. The violation of this rule results in the fallacy of circulus in definiendo or circular definition.

Examples : (1) Virtue is acting virtuously—Since the definition contains the term to be defined viz, 'virtue' it is a fallacy of circular definition.

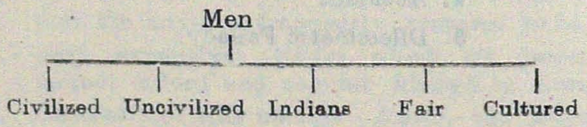
(2) A scribe is a writer—Since 'scribe' and 'writer' are synonyms, the definition commits the fallacy of circular definition.

Fallacy of negative definition : A definition should not be negative when it can be affirmative—the violation of this rule results in the fallacy of 'negative definition'.

Example : Vice is not virtue—This definition is negative because instead of stating what vice *is* it states what it *is not.*

Fallacy of cross division : Every act of logical division must be based on a single principle or fundamentum divisionis–the violation of this rule results in cross division.

Example :



The above division commits the fallacy of cross division since there are more than one fundamentum divisionis in it i.e., men are divided into civilized or uncivilized ; Indians or otherwise; fair complexioned or dark complexioned etc.

Fallacy of not mutually exclusive division : The constituent species or divided nembers must not overlap, but must be mutually exclusive—the violation of this results in the fallacy of not mutually exclusive division.

Example :

Indians

North Indians — South Indians — Brahmins

In the above example brahmins may be North Indians or South Indians and therefore brahmins are already included in North Indians or South Indians. In this division the constituent species are not mutually exclusive.

Fallacy of not exhaustive division : In an act of division the dividing members must be together coextensive with the divided whole—the violation of this results in this fallacy.

Example :

Triangles

Equilateral — Isoscelous

In the above example one kind of triangle viz., Scalene is omitted, so the constituent species are not coextensive with the genus. Hence it commits the fallacy of not exhaustive division.

2. Errors In Interpretation :

1. *Illogical eduction* : This fallacy arises whenever we violate the rules of obversion or conversion.

Illogical obversion—example :

When " some students are intelligent " is obverted as " Some students are other than intelligent ".

Illogical conversion—example :

When " All philosophers are liable to have head-aches " is converted as " All those who are liable to have head-aches are philosophers ".

2. *Fallacy of Amphiboly* : Due to ambiguous grammatical construction, propositions may be interpreted wrongly. This is called amphiboly. Oracular utterances and prophetic sayings are mostly of this character.

Example : Wanted a well furnished room for a gentleman thirty feet by fifteen feet.

The above proposition is ambiguous in that it may be interpreted in two ways viz., that a room is required for a gentleman whose dimensions are 30′ by 15′ and also as : a room measuring 30′ by 15′ is required for a gentleman. Since the given proposition is capable of being interpreted in more than one way, it is said to commit the fallacy of amphiboly.

Fallacy of Accent : The misconception that arises when the accent or emphasis is placed on the wrong word in a sentence is called the fallacy of accent.

Example : " Thou shalt not bear false witness against thy neighbour "—This might mean differently, according as we lay emphasis upon the words " against " and " neighbour ". If emphasis is on " against " it might mean, we are at liberty to bear false witness for our neighbours. If accent is on " neighbour ", it would mean that we are at liberty to bear false witness **against other persons.**

3. Formal Fallacies – Inferential

Fallacy of Four terms : In a syllogistic inference there must be three and only three terms—the violation of this results in the fallacy of four terms.

eg., Cultured men are reasonable
He is an economist
∴ He is ressonable.

In the above syllogism there is no middle term at all between the two premises and hence it commits the fallacy of four terms.

2. *Fallacy of undistributed middle* : One of the general rules of syllogism states that the middle term must be distributed at least once in the premises—the violation of this results in the fallacy of undistributed middle.

Examples : All Brahmins are Indians
All Harijans are Indians
∴ All Harijans are Brahmins

In the above syllogism the middle term 'Indians' occupies the place of a predicate in two affirmative propositions and hence remain undistributed. So the argument commits the fallacy of undistributed middle.

3. Fallacies of Illicit Major and Illicit Minor : One of the general rules of syllogism states that no term can be distributed in the conclusion, unless it is already distributed in the premise. Whenever the major term is distributed in the conclusion without its being distributed in the premise, we commit the fallacy of illicit major. Whenever the minor term is distributed in the conclusion without its being distributed in the minor premise we commit the fallacy of illicit minor.

Fallacy of illicit major—example :

All cows are quadrupeds
No dogs are cows
∴ No dogs are quadrupeds.

In the above syllogism the major term "quadrupeds" is distributed in the conclusion as the predicate of a negative proposition where as it is undistributed as the predicate of an affirmative proposition in the major. Hence this argument commits the fallacy of illicit major.

Fallacy of illicit minor—example :

All men are rational
All men are mortal
∴ All mortal beings are rational.

In the above syllogism the minor term 'mortal beings' is distributed in the conclusion as the subject of an universal proposition whereas it is undistributed as the predicate of an affirmative proposition in the minor premise. Hence this argument commits the fallacy of illicit minor.

4. Fallacy of negative premises : One of the general rules of syllogism states that out of two negative premises no conclusion is possible. —the violation of this results in the fallacy of negative premises.

Example : No scotsman is able to see the force of a joke
He is not able to see the force of a joke
∴ He is a scotsman.

In the above syllogism both the major and minor premises are universal negative propositions and hence the syllogism is said to commit the fallacy of negative premises,

5. Fallacy of Particular premises : One of the general rules of syllogism states that out of two particular premises no conclusion can be drawn—the violation of this rule results in the fallacy of particular premises.

Example : Some radio broadcasts are false propaganda
Some radio broadcasts are educative
∴ Some educative broadcasts are false propaganda.

In the above syllogism both the major and minor premises are particular affirmative propositions and hence the syllogism is said to commit the fallacy of particular premises.

6. Fallacy of denying the antecedent : In a hypothetical syllogism the antecedent must be affirmed in the minor premise—if this is violated we get the fallacy of denying the antecedent.

Example : If there is rain, he will not go out
There is no rain
∴ He will go out.

In the above hypothetical syllogism the antecedent "there is rain" is denied in the minor premise instead of being affirmed. Hence, this hypothetical syllogism commits the fallacy of denying the antecedent.

7. Fallacy of affirming the consequent : In a hypothetical syllogism the consequent must be denied in the minor premise—if this is violated we get the fallacy of affirming the consequent.

Example : If there is rain, be will not go out
He has not gone out
∴ There is rain.

In the above hypothetical syllogism the consequent 'he will not go out' is affirmed in the minor premise instead of being denied. Hence, this hypothetical syllogism commits the fallacy of affirming the consequent.

8. Imperfect Disjunction : A real disjunctive proposition must exhaust all the possible alternatives coming under the *universe of discourse.* Whenever the disjunctive major of a disjunctive syllogism does not exhaust all the possible alternatives then we are said to commit this fallacy.

Example : Either this triangle is equilateral or isoscelous
This triangle is not equilateral
∴ This triangle is isoscelous.

In the above disjunctive syllogism the possibility of the triangle being scalene is omitted and hence this disjunctive syllogism commits the fallacy of illogical disjunction.

MATERIAL FALLACY

Material fallacies arise whenever the contents of the arguments are unacceptable. There are two important principles the violation of which may result in material fallacies. (1) The terms that are used in an argument must be unambiguous and well-defined. (2) What is to be proved should be strictly derived from the given premises, without being presupposed or presumed. The violation of the first leads us to the fallacies of equivocation and the violation of the second results in the fallacy of presumption.

4. Fallacy of Equivocation

1. Ambiguous and shifting terms: In a syllogism the terms must be used in the same sense throughout the argument. If there is any ambiguity in the use of terms, then it results in the fallacy of ambiguous and shifting terms. If there is ambiguity with regard to the major term, it is called fallacy of ambiguous major; if there is ambiguity with regard to the minor term, it is called the fallacy of ambiguous minor; if there is ambiguity with regard to the middle term, it is fallacy of ambiguous middle.

Examples :

(a) *Fallacy of ambiguous major :*
No courageous creature flies
The eagle is a courageous creature.
∴ The eagle cannot fly.

In the above example the major term 'fly' is used ambiguously. It means 'running away' in the major and 'flying in the sky' in the conclusion. Because there is ambiguity in the use of the major term, it is called the fallacy of ambiguous major.

(b) *Fallacy of ambiguous minor :*
No man is made of paper.
All pages are men.
∴ No page is made of paper.

In the above example the minor term 'page' is used ambiguously. It means 'a boy who attends on a great person' where as it means 'one side of the leaf of a book' in the conclusion. Since there is ambiguity in the use of the minor term, it is called as the fallacy of ambiguous minor.

(c) *Fallacy of ambiguous middle :*
A sovereign is a gold coin.
Queen Elizabeth II is a sovereign.
∴ Queen Elizabeth II is a gold coin.

In the above example the middle term 'sovereign' is used ambiguously. It means 'an English gold currency of the value of 20 Shillings, in the major premise whereas it means 'a ruler' in the minor premise. Since there is ambiguity in the use of the middle term, it is called as the fallacy of ambiguous middle.

2. Fallacy of Composition : This consists in affirming of the whole, what is true of some of its parts taken distributively The ambiguity in the word 'all' is very often a source of this fallacy. 'All' may mean the whole group taken collectively or the members of the group taken distributively. So, if it is used distributively in one premise and collectively in the conclusion this fallacy would be committed.

Example : All the angles of a triangle are less than two right angles.
∠A, ∠B & ∠C are all angles of this triangle.
∴ ∠A, ∠B & ∠C are less than two right angles.

In the above example, in the major premise the word 'all' is used distributively. But the

angles A, B & C are taken together in the minor premise and conclusion. What is true of each angle is not true of all the angles put together. Because we pass from a distributive statement to a collective statement we are said to commit the fallacy of composition.

3. Fallacy of Division: The fallacy of division is the converse of the fallacy of composition. What is true of the whole need not be true of its parts. Hence we cannot affirm of the parts what is affirmed of the whole.

Example: All the angles of a triangle are equal to two right angles.

∠A B C is an angle of this triangle.

∴ ∠A B C is equal to two right angles.

In this syllogism the word 'all' is used collectively in the major premise. But the minor premise has singled out one angle, hence it is distributive. Since we pass from a collective statement to distributive statement we are said to commit the fallacy of division.

4. Fallacy of Accident: The fallacy of accident consists in (1) affirming of a thing under special conditions, what is true of it when such limiting conditions are not present; or (2) in affirming of a thing generally what is true of it under special conditions. (1) is called the Direct fallacy of Accident or simple fallacy of Accident (2) is called the Indirect fallacy of Accident or converse fallacy of Accident.

Examples:

1. Direct fallacy of accident:

What is bought in the market is eaten.
Raw meat is bought in the market.
∴ Raw meat is eaten.

Generally what we buy in the market, we eat but on that score we cannot say that raw meat which is purchased in the market is also eaten. Here we pass from a general case to a special case with some qualification and hence we are said to commit the fallacy of direct accident.

2. Indirect fallacy of accident:

When a person is unwell, staying in bed is good for his health, therefore staying in bed is always good.

Staying in bed is recommended only for sick persons and hence it cannot be extended in all cases (i.e., including the cases of good health). Here we pass from a statement with some qualification to a general statement and hence we are said to commit the fallacy of indirect accident.

5. Dilemmatic fallacy: It means the material fallacies of a dilemma. The consequents of the Hypothetical major premise may not follow from its antecedents or the disjunction in the minor premise may be imperfect. There are three ways of meeting the material invalidity of a dilemmatic argument: (1) Taking the dilemma by the horns (2) Escaping in between the horns (3) Rebuttal.

1. Taking the dilemma by the horns: In this case we may accept the alternative antecedents proposed as exhaustive but deny that one or both of the consequents asserted really follow from them. In other words we have to replace the major premise by another premise which refutes the former, and in which the consequent or consequents follow from the antecedents.

Example:

If you take milk, you will suffer from indigestion; and if you take bread, you will suffer from indigestion.

Either you must take milk or bread.

∴ In any case you will suffer from indigestion.

Counter dilemma:

If you take milk, you will be vigorous; and if you take bread, you will be vigorous.

Either you must take milk or bread.

∴ In any case you will be vigorous.

2. Escaping in between the horns: Generally the alternatives of a dilemma can be exhaustive only when they are contradictories, but often they are not so. When the alternatives

are not exhaustive a man may escape between the horns of a dilemma i.e., between the alternatives presented in the minor premise are not exhaustive and that there are one or more other possibilities left unmentioned.

Example :

If a man is virtuous, he will be loved ; if he is vicious he will be hated.

A man must be either virtuous or vicious.

∴ A man will be loved or hated.

The minor premise is not a proper disjunctive proposition because it is not exhaustive. It leaves out men who are neither virtuous nor vicious but indifferent. Therefore the conclusion is false ; there may be some men who are neither loved nor hated.

3. *Rebuttal* : If as a reply to a defective dilemma a counter—dilemma is proposed, leading to an exactly opposite conclusion, then it is called rebuttal.

Example :

If you act justly men will hate you ; if you act unjustly the gods will hate you.

You must either act justly or unjustly.

∴ In either case you will be hated.

Rebuttal :

If you act justly, Gods will love you ; If you act unjustly, men will love you.

You must either act justly or unjustly.

∴ In any case you will be loved.

5. Fallacy of Presumption

These are mistakes due to the assumption of any data or conclusion without warrant, by the person who argues.

1. *Petitio Principii* : It is otherwise called 'begging the question'. It consists in assuming the conclusion in the premises or in proving the conclusion by premises which can only be proved by the conclusion itself.

Example : I infer that this archaic statue must have been made about 525 B.C. because of the shape of the letters on the base of the pedestal. The inscription on the statue belongs to the period about 525 B.C. for the statue shows the peculiar characteristics of the period.

This argument commits the fallacy of petitio principii or circular reasoning. The age of the statute is determined on the basis of the inscription on the pedestal. The age of the inscription is decided on the basis of the peculiar characteristics of the statue.

2. *Complex question* : This is an interogative form of petitio principii. In this fallacy an assumption is made in a question so that any direct answer in the form of 'yes' or 'no' will confirm the assumption.

Example :

Have you stopped smoking ?

This is a fallacy of complex question since it assumes the smoking habit of the individual in question.

3. *Non-Sequitor* : This consists in getting a conclusion which does not follow from the premises, but which by mistake is supposed to be supported by the premises.

Example : The forest abounds in trees.
Animals live in forests.
∴ Towns are full of men.

It is clear that the conclusion does not follow from the premises and therefore it is a fallacy of Non-Sequitor.

4. *Ignoratio Elenchi* : It means ignoring the conclusion to be established or refuted. There are many varieties of this fallacy. These are argumentum ad hominem, argumentum ad populam, argumentum ad ignorantium, argumentum ad verecundiam, the fallacy of objections, and argumentum ad baculam.

Argumentum ad hominem : This arises whenever a reference to the antecedents, character, pinciples, profession and circumstances of a person is made instead of discussing the point at issue.

Example : The accused must have stolen the watch for he has had several previous convictions for theft.

Simply because he has had several previous convictions for theft we cannot say that the

accused has stolen the watch in the particular instance in question. Hence it commits the fallacy of argumentum ad hominem.

Argumentum ad populam : It is an appeal to the emotions and prejudices of the people rather than an argument appealing to reason.

Example : We should think it a sin and a shame if a great steamer, dashing across the ocean, were not brought to a stop at a signal of distress from a mere smack......And yet a miner is entombed alive, a painter falls from a scaffold, a brakesman is encrushed in coupling cars, a merchant falls ill and dies and organised society leaves widow and child to bitter want or degrading alms.

A special form of argumentum ad populam is *argumentum ad miseriordiam*. It consists in appealing to the pity or sympathy of the people.

Example : When Socrates was tried for spoiling the youth of Athens he would have resorted to this bringing his wife and children to the court and by appealing to his judges with tears and entreaties and thus escape punishment (But instead he firmly believed in reason).

Argumentum ad Ignorantium : It consists in taking advantage of the ignorance of the hearers.

Example : The layman may believe that the spiritualist has proved the materialisation of disembodied spirits whereas in reality the spiritualist has offered no conclusive proofs for his thesis.

Argumentum ad verecundiam : It consists in appealing to the authority in favour of or against a proposition.

Example : Hand spun khaddhar must be worn, because Mahatma Gandhi says so.

To quote Mahatma Gandhi on the fashions of dress is absurd. We cannot accept a statement without subjecting it to reason simply because great man has advocated it.

Fallacy of objections : This consists in rejecting a theory or conclusion, because there are objections to it. Putting forward certain objections for a thesis does not mean disproving the thesis.

Example : I cannot grant the law of gravitation because I have an objection to it viz., some bodies like a baloon move away from the earth.

Argumentum ad baculum : This is an appeal to the 'big stick'. To impose a person's views on others by threats.

5. *Fallacy of Figure of Speech* : The term is applied by Aristotle to the error which might arise from supposing that words which are similar in form or derived from the same root are similar in meaning.

Example :

What is heard is audible.

What is seen is visible.

∴ What is desired is desirable.

WHY DO WE SUFFER?

by

P. R. GOVINDARAJULU

The question "Why do we suffer?" is a searching one. We suffer and suffer without knowing the reason why. We suffer because we are made to or because we cannot help but suffer. Whatever be the cause or origin of suffering, we suffer and there it is. Let us pause for a while to probe deep into the subject we are dealing with at present.

We are all well aware of the common belief that a man suffers in this world in his own lifetime only to atone or compensate for the sufferings he had caused in his previous birth of his fellow beings. This stands not on firm foundations because there is a fraction of society which believes not in past life. Those who belong to that school of thought say that man is born once and has no rebirths and that he suffers in this very world for all the misdeeds and sins he committed in his life time. Hence the conclusion that this traditional view is not all inclusive and conclusive.

Then why do we suffer? There are many reasons for a man's suffering. It is the lack of something or other, either essential or luxurious, that brings about suffering in a mortal heart. But, sirs, "lack" is a relative term and hence we should not be slack in using "lack". A popular and much cared for politician may lack a life of obscurity, simplicity, felicity and peace. An average and ordinary man may lack the recognition he craves for and hankers after in life. What the first lacks is in abundance with the second and what the first has is longed for eagerly by the second.

I said it is the lack of something or other that engenders suffering. I may be lack of bare necessities of life, may be lack of required money and comfort, may be lack of fertile contact with one's beloved ones and friends, may be lack of peace, harmony and concord or may be lack of success in the field or fields one is pursuing that brings about unhappiness suffering and mental unrest in people. But suffering does not occur from these alone. It is something that affects one due to his ways of thinking about it and looking at it.

Mankind is a corporate body of diverse and different men and elements. It is not a regimented one. Or is it a uniform body thinking as one mind, feeling as one heart and acting as one man. There are in the stream of humanity pessimists, sadists, hedonists stoics and a host of others. The pessimist views at life with a sick eye and takes a short sight of the future. He is ever pathetic and even hopeless of the future. He takes a very grim view of life and thinks that tomorrow would be less in happiness and prosperity than today. Due to his deep-rooted pessimism and due to no other reason he suffers consciously and wantonly and in fact causes suffering to others with his contagious pessimism.

Then there is a group which enjoys to the full the sufferings of others. They inflict pain on others and enjoy their sufferings with pleasure. These callous and granite hearted people go by the name "sadists" and their system is called "sadism". Because of these unworthy sadists, great suffering is causede from external forces.

Suffering in some cases is not forced or thrust on us or is it created by us like the pessimist but is natural and inevitable. We suffer because we know we are destined to suffer, because we know we are impotent to resist or ward off suffering and because we know it to be inevitable and formidable. This kind of suffering is more frequent than the others. The rarest of all are the stoical type of people who are not moved by their joys or sorrows. They lift themselves above

the feelings and conflicts of this world and aim at and aspire for complete saintliness and eternal peace at the feet of the Omnipotent. They fully realise that suffering is the outcome of the morbid state of our minds and that:

> " The Mind is its own place and in itself can make
>
> A Heav'n of Hell, a Hell of Heav'n......
>
> *Milton.*

What is the end of all sufferings? What are the virtues of suffering? To what good does man come after prolonged suffering? It is common belief that the days of suffering would give place to days of joy and happiness as day follows night. The sufferings of man pave the way for future successes and happiness in life. They are caused to test the mettle of man with the prospect of happy days ahead of him. There is also the view that sufferings are caused to punish us, to castigate us and to rout out all our arrogance and vanity. Why did Satan suffer wallowing in the welter of sin and extreme agony along with his henchmen? It is because of his overvaulting ambition and overweening pride and arrogance and of his vain revolt against the Almighty. Why did the Kauravas suffer total extinction at the hands of virtuous and godlike Pandavas? It is due to their evil designs and infamous deeds.

But why did Jesus Christ suffer? Why did Mahatma Gandhi suffer? Did they suffer as a penalty for some misdeed or misdemeanour of theirs in the past? Or did they suffer just to show that there is ineffable pleasure in suffering for the good of others? They underwent acute pangs and agonies and even sought death with great pleasure only with a view to strive for the good and happiness of others. They sacrificed their wealth and disseminated their wisdom at the altar of service to humanity at large and showed us quite conclusively that service to humanity is service to God. Such great men suffer because they cannot endure he sufferings of their fellowmen and because they want to end their sufferings. In fact it is patient and understanding suffering that has given us our freedom from foreign yoke. True service to humanity demands of man the power to face difficulties, the strength to brave dangers and even sacrifice his life in the service of his fellowmen. Great men and women courted such suffering out of love towards God and humanity. There is nothing that the body suffers that the soul may not profit by.

A PASSING CLOUD

by

M. S. CHANDRASEKAR

It was a bright summer afternoon. Strangely enough, an undercurrent of gloom and fear pervaded the whole house, though everyone of us pretended to be cool and unaffected. Ofcourse we tried to come out of this shell of sorrow which insulated us from the external world. But in vain, for deep down in our hearts lurked a mysterious melancholy which was warning us all the time of some impending calamity. It did not remain quiescent there. It was rising each moment, till it reached our throats almost choking us with emotion. So much so, we became speechless, for words failed us when we attemped to speak. It really placed us in a perplexingly painful situation. Nor did it end there, for this gathering storm finally broke out in our faces which paled under it's evil influence, thus revealing, only too obviously, the conflict which was raging within our minds.

However, the fact had to be faced, sinister and naked though it appeared, for our hearts threatened to burst if we supressed those qualms any longer. In fact, every beat of the heart was taking us nearer and nearer to the crisis. Yes, the strange premonition we had experienced earlier, proved true, exemplifying the old adage which says that "Coming events cast their shadows before". The simple fever which my baby brother was suffering from, had culminated in a severe attack of fit. His supple body was thrown into vigorous convulsions. His rosy tongue rolled inside his little mouth as it went into spasms. Needless to say the child's life lay at death's door. We were all thrown completely out of gear. My dad, who in his courage and confidence used to tower above us, sat motionless like a statue at his bed-side. Where had all those valiant qualities of his disappeared ? No, they had not gone anywhere except that they had become powerless before this gigantic force of nature, which was working havoc on the tiny tot.

We had, at last, to give up the feeble fight we were putting up till then, for this invisible agent proved invincible also. Rather, we fell a prey to it with submission, for we could neither raise a hand, nor voice a plaint in defence. We were all paralysed, physically as well as mentally. I, who was a youngster then, was very much terrified by all this panic. It was not only miserable but unbearable too. I wondered where the peace which used to reign in our house had vanished. Even when I stepped into the street to go to the doctor, I found myself in a strange world altogether,

"For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects ;
Like perspective, which rightly gazed upon
Show nothing but confusion".

Even the doctor wore a blank expression. Despair was written too clearly on his face to be mistaken. After all he was but a terrestrial being like us. He had done everything earthly possible, by administering the best and latest drug. What more could he have done ? What remained was our last lingering hope that the drug would have a dramatic effect. Atlast, by the Grace of God, it did work a miracle, for quite soon after the convulsions ceased, and the temperature slowly subsided. Thanks to the Doctor, my brother had passed the crisis and was safe on the road to recovery. Even our emotions which had almost reached the breaking point, swung back to normalcy.

Deep was our gratitude to this Divine Doctor who had rescued my sweet little brother from the cruel jaws of death. Boundless was our joy to see the youngster returning to our family fold, for we had nearly lost him from it a few seconds before. With his return came back the former gaiety and tranquillity of our abode. In short our's became the mansion of mirth and merriment it had always been, while we, it's gay spirits resumed our normal activities which had come to a sudden standstill due to this unexpected and unhappy incident.

Just as the shadow cast by a dark cloud passing directly under a brilliant sun, plunges the world beneath into an abyss of darkness, even so had our grief hurled us into a transitory gloom from which we now emerged happy and cheerful as ever. Yes, it had really been a passing cloud in the bright sunshine of our pleasant and peaceful life.

இரு பிணங்கள்

by

V. M. NATARAJAN, II U.C. III B.

பால் நிலவு பவனி வந்துகொண்டிருந்தது. இளம் தென்றல்காற்று மலர்களைத் தழுவி இனிய மணத்தோடு வீசியது. அது ஓர் பூஞ்சோலை. மாலை வேளைகளில் பொழுதுபோக்க, ஆடவரும் பெண்டிரும் தங்குவது சாதாரணம். இரவு நேரத்தில் இளம் காதலர்கள் பேசுவதற்கும் இடம் தந்தது அந்தப் பூஞ்சோலை. இரவு மணி ஏழு இருக்கும். பூஞ்சோலையினுள் ஒரு உருவம் அமர்ந்திருந்தது. அது ஒரு பெண் உருவம். எவரையும் மயக்கும் அழகி. அவள் உடுத்தியிருந்த உடை சாதாரண உடை. அவள் கையிலிருக்கும் வைர மோதிரம் தவிர வேறு ஒரு ஆபரணமும் அணிந்திருந்ததாகத் தெரியவில்லை. அவளது விழிகள் யாரையோ ஆவலோடு எதிர்பார்த்த வண்ணம் இருந்தது. சற்று தூரத்தில் சேகர் மெதுவாக அவள் இருக்கும் இடமாக வந்துகொண்டிருந்தான். இருட்டில் சேகரின் முகம் விமலாவுக்குத் தெரியவில்லை. சேகரைத் தன் காதலர் சுகுமார் எனத் தவறாகப் புரிந்துகொண்டாள். அத்தான் என்று கூவியவாறே சேகரின் மார்பில் சாய்ந்தாள். சேகர், "விமலா" என்றான். விமலா குரல் வேறுபாட்டைக் கண்டு திடுக்கிட்டாள்! வந்தது சேகர் என்று உணர்ந்தாள். விமலா மன்னித்துக் கொள்ளுங்கள் என்றாள். "மன்னிப்பதா" விமலா, நீ அல்லவா என் விருப்பத்தை ஈடேற்ற வேண்டும். விமலா! உனக்காகப் பலவருடம் தவங்கிடந்தேன் என் விருப்பம் ஈடேற்றவில்லை. எனக்குத் திருமணம் நடந்த பிறகு கூட உன் நினைவு என் மனத்தை விட்டு அகலவில்லை. நீ என்னிடம் சிரித்து பேசும்பொழுது என்னைக் காதலித்ததாக நம்பினேன். உன் விழியால் என்னை நோக்கியபோது என் நிலை மறந்தேன். ஆனால் நீ என்னைத் திடீரென்று புறக்கணித்த காரணத்தை அறியாது மனம் வெதும்பினேன். இரவும் பகலும் உன்னைப் பற்றிய நினைவு என் மனதை வாட்டுகிறது. இன்ப நிலா, அமைதியான சூழ்நிலை, என் எண்ணத்தை ஈடேற்ற மாட்டாயா விமலா என அவள் கைப் பிடித்தான். சேகர் இது நீதியல்ல. நீங்களோ மணமானவர். நானோ வாழ வேண்டியவள். என் மனதை வேறொருவரிடம் பறிகொடுத்தவள். இனி நீங்கள் தொந்தரவு செய்வது தருமம் ஆகாது; இவ்விடத்தை விட்டுச் சென்றுவிடுங்கள் என சொல்லியவாறு நடந்தாள்.

விமலா, நான் உன்னை நினைத்து நினைத்து ஏங்குவதைத் தவிர வழி இல்லையா. முதல் காதல் என்றும் அழியாத இடம்பெறும். நீ என் இதயத்தில் முதலாக இடம் பெற்றாய். உன்னைக் காதலித்தவனுக்கு நீ தரும் பரிசு இதுதானா விமலா! என் விருப்பத்தை நிவர்த்தி செய்யமாட்டாயா? பதில் சொல்.... உன் பதிலில்தான் என் உயிர் ஊசலாடுகிறது விமலா, எங்கே ஒரு முறை.

சேகர்....வேண்டாம்....உணர்ச்சி வலையில் விழுந்து என் அழியாச் செல்வத்தைப் பறிக்காதீர்கள்....இந்த அபலையின் பிணத்தை நீங்கள் காண வேண்டுமானால் உங்கள் விருப்பத்தைப் பூர்த்தி செய்துக் கொள்ளுங்கள் என்றாள். ஆனால் விமலாவின் குரலைச் சட்டை செய்யாது விமலாவைப் புல்மேட்டில் சாய்த்தான் சேகர். "அந்தோ தேனை உருஞ்சிய வண்டு பறந்துவிட்டதே!"

சிறிது நேரம் கழித்து விமலா, விமலா என ஓடிவந்தான் சுகுமார். அங்கே விமலா கலைந்த கூந்தலுடன், கலங்கிய கண்களுடன் காட்சியளித்தாள்: விமலா என்ன நடந்தது என அவள் கையைப் பற்றினான். சுகுமார் என்னை மறந்துவிடுங்கள். என் மானம் பறிக்கப்பட்டு விட்டது.

வாழ விரும்பாத நான் நீங்கள் பரிசளித்த வைரமோதிரத்தை உடைத்துச் சாப்பிட்டேன். சற்று நேரத்தில் என் உயிர் பிரிவது நிச்சயம். சுகுமார் என்னை விபசாரி என ஏசமாட்டீர்களே, அத்தான் என கண்ணீர் விட்டாள். என்ன நடந்தது எனப் புரியாமல் திகைத்தான் சுகுமார். அத்தான் சேகர் என்னைப் பலவந் தப்படுத்தி, மாசுபடுத்தி விட்டார். அந்தக் கறையோடு நான் வாழ விரும்பவில்லை. ஹ...ஹ....என மெதுவாகப் பேசினாள். என்ன சேகரா, என் நண்பனா உன்னை மாசுபடுத்தினான். என் தங்கையின் கணவனா உன்னிடம் இவ்வாறு நடந்துகொண்டான். சண்டாளன்! சதிகாரன்! உறவாடிக் கெடுத்த ஊதாரியைப் பழிக்குப்பழி ஆம் அவனைக் கொன்று என் ஆத்திரத்தை.....அத்தான் நான் ஒன்று கேட்கிறேன் செய்வீர்களா என்றாள்.

என்ன விமலா, எதைச் செய்ய வேண்டும் சொல்....தட்டாமல் செய்கிறேன்; சொல் விமலா என துடித்தான்.

அத்தான் சேகரை மன்னித்து விடுங்கள். அது போதும். அப்பொழுதுதான் என் மனம், ஆத்மா, சாந்தி அடையும். ஆ....ஆ....என்றவாறே மண்ணில் சாய்ந்தாள். மணம் வீசிய மல்லிகை வாடிவிட்டது. ஐயோ விமலா என அவள் மேல் சாய்ந்தான் சுகுமார்.

சிறிது நேரம் சென்றது. சுகுமார் எழுந்தான். அவன் மனச்சாட்சி அவனிடம் வாதாட ஆரம்பித்தது. ஏன் கலங்குகிறாய்....நீ கோழையா....உனக்கு வீரம் இல்லையா உறுதி இல்லையா....போ.... உன் காதலிக்குத் தீங்கிழைத்த கயவனைப் பழி தீர்த்துக்கொள் போ என்றது மனச்சாட்சி.

ஆம் அவனைச் சும்மாவிடக்கூடாது என நடந்தான் சுகுமார். சுகுமார் நில். யார் அது என்றான். உன் ரத்தம் என்றது என் ரத்தமா? ஆம் உன் கூடப்பிறந்த ரத்தம்தான். ஆம், உன் தங்கைதான் பேசுகிறாள். என் வாழ்வு வளமடைய வேண்டும் என்று திருமணம் செய்து வைத்து அழகுபார்த்தாயே...தங்கை என்றால் உயிர் கொடுக்கத் தயாராய் இருந்தாயே அண்ணா? என் கணவனையா கொலை செய்யப் போகிறாய். நான் மலர் சொருகி, மஞ்சள் மாங்கல்யம் அணிந்திருப்பது உனக்குப்பிடிக்கவில்லை என்றால், என்னை முதலில் கொன்றுவிடு அண்ணா, பிறகு அவரைக் கொன்றுவிடு அண்ணா! அண்ணா! என அவன் தங்கை கலா கூவுவதுபோல் இருந்தது. இல்லை கலா உன் கணவர் சேகரைக் கொலை செய்யமாட்டேன். உன் வாழ்வே என் வாழ்வு எனக் கருதியநான் உனக்கும் உன் கணவனுக்கும் தீங்கிழைக்க மாட்டேன். இது சத்தியம் கலா என பிரமை பிடித்தவாறு கத்தினான் சுகுமார்.

சுகுமார் உனக்கு ஓர் நீதி, உலகத்திற்கோர் நீதியா. உன் காதலியைக் கொலை செய்தவன் நண்பனானால் என்ன, தங்கை பாசத்தால் கயவனை வாழவிடச்செய்வதா வேண்டாம் போ....போ....போ....என்றது அவன் மனச்சாட்சி.

“போகிறேன்” “இதோ போகிறேன்” என் அன்பு மலரைப் பாழ்படுத்தியவன் யாராய் இருந்தாலும் சரி என நகர்ந்தான் சுகுமார்.

“அத்தான் காதலியின் வாக்கை மீறப் போகிறீர்களா, என் கடைசி கோரிக்கையை நிறைவேற்ற மாட்டீர்களா? எனக் கலங்கிய கண்களோடு அவள் கதறக் கேட்பது போன்ற பிரமை ஏற்பட்டது.

“விமலா, இல்லை உன் வாக்கை நிறைவேற்றுகிறேன். உன் கடைசி கோரிக்கையை ஈடேற்றுகிறேன். அந்தப் பாதகனைமன்னித்தேன் மன்னித்தேன் எனக் கூறியவாறு விமலாவின் அருகில் வந்தான். விமலா....விமலா....நீ பேசமாட்டாய் பேசமுடியாத உலகத்திற்கு சென்று விட்டாய். இதோ நானும் வருகிறேன் எனக் கூறியவாறு அங்குப் பொடியாக்கப்பட்டிருந்த வைரத்தை வாயில் போட்டு விழுங்கினான். சற்று நேரத்தில் இரு பிணங்கள் அந்தப் பூஞ்சோலையைக் காவல் புரிந்து கொண்டிருந்தன.

பொங்கல் விழா

By

M. N. Nagarathinam, IV B.A.

பொங்கல் விழா தமிழர்தம் தனிப் பெருவிழா. தைப் பொங்கல் விழா வன்று தமிழகம் எங்கணும் மகிழ்ச்சி பெர்ங்கும். பண்டைத் தமிழர் தை மாதத்தைத்தான் ஆண்டின் முதல் மாதமாகக் கருதினர்கள். ஏனெனில் தை மாதத்தில் உழவர்கள் தங்கள் உழைப்பின் பயனை முற்றிய செந்நெல் அறுவடையை முழுதும் பெறுகின்றனர் கள். கதிர்களில் எல்லாம் செந்நெல் மணிகள் நிறைந்திருக்கும். எனவே இல் லங்களில் இன்பம் பொங்கத் தடை யென்ன?

பொங்கல் விழா தமிழர் திருநாளாகப் போற்றப்பட்டு வருகிறது. தமிழகத்தில் இன்றைய நாளில் பல்வேறு பட்ட விழாக் கள் அறிவுக்குப் பொருத்தமற்ற முறை யிலே கொண்டாடப் படுகின்றன. எந்த விழாவும் தமிழ் மொழியால் அழைக்கப் படுவதில்லை. விநயகர் சதுர்த்தி, சரஸ் வதி பூஜை, தீப ஆவளி, கிருஷ்ண ஜயந்தி முதலிய விழாக்கள் தமிழ் மக்களால் கொண்டாடப்படுகின்றன. இவைகள் எல்லாம் தமிழ் விழாக்கள் அல்ல. அவ் விழாக்கள் கொண்டாடப் படுவதற்காகக் கூறப்படும் 'புராணங்கள்' அத்தனையும் இருபதாம் நூற்றாண்டில் வாழ்கின்ற பகுத்தறிவு வாதிகள் ஒப்புக்கொள்ளக் கூடியன அல்ல........பொங்கல் திருநாள் ஒன்றுதான் எல்லோரும் ஒப்புக்கொள் ளக் கூடிய ஓர் நல்விழாவாகும். 'பொங் கல்' என்ற தூய தமிழ் மொழியைக் கொண்ட இவ்விழாவைத் தமிழர் திருநாள் என்றழைப்பதில் தவறு காண முடியாது.

பொங்கல் விழா ஏன் கொண்டாடப் படுகிறது? பொங்கல் விழா நமக்கு நல் லுணவளிக்கும் உழவர்களைப் பாராட்ட வும், உழவர்கள் உழைப்பு வெற்றியடை யும் வண்ணம் உதவி செய்த செங்கதி ரோனுக்கு நன்றி செலுத்தவும், உழவர் வர்களின் உறுதுணையாய், உற்ற நண்ப னய் விளங்கும் மாடுகளுக்கு நமது அன் பைக் காட்டிக்கொள்ளவும் இவ்விழா கொண்டாடப்படுகிறது. உழவர்கள் தங் களின் உற்ற துணைவனும் இறைவனும் ஆன கதிரோனுக்கு நன்றி செலுத்தும் விழாவாகத்தான் பெரும்பாலும் பொங் கல் விழா கருதப்படுகிறது. இங்கு மூட நம்பிக்கைக்கு இடமில்லை. மேலும் தைத் திங்கள் முதல் நாள் அன்றுதான் கதி ரவன் திசை மாறுகின்றான். எனவே இயற்கையின் அளப்பறிய சக்தியைப் போற்றிப் புகழும் பொங்கல் திருநாள் போன்று புனிதமானது வேறொன்று மில்லை.

பொங்கல் விழா கொண்டாடப்படும் முறை போற்றிப் புகழ்தற்குரியது. தைத் திங்கள் வருவதற்கு முன்பேயே இல்லங் களை அழகு படுத்தி, வெள்ளையடித்துத் தூய்மையாய் வைத்திருப்பார்கள். பொங்க லுக்கு முதல் நாள் போக்கிப் பெருநாள். அன்று பயனற்ற பொருள்களை நெருப் பிலிட்டுக் கொளுத்தி விடுவார்கள். தைப் பொங்கலன்று பெண்கள் அனைவரும் புத்தாடையணிந்து வீடுகளில் தங்கள் கோலக் கைகளால் கோலமிட்டு வைத் திருப்பர். இல்லத்தில் இருப்போர் எல் லோரும் புத்தாடையணிந்திருப்பர். பிறகு முற்றத்தில் மூன்று கற்களிட்டு புதுப் பானையில் புதிதாக அறுவடை செய்யப் பட்ட நல்லரிசியை இட்டுப் பொங்கலிடுவார் கள். பற்பல விதமான காய் கறிகள் படைக்கப் பட்டிருக்கும். கரும்புச் சோலையே வீடுகளில் வளர்ந்து விடும். பால் பொங்கியதும் எல்லோர் இதயங்களி லும் இன்பம் பொங்க, மங்கல ஒலி யெழுப்பி மற்றவர்களுக்கு இச்செய்தியை அறிவிப்பார்கள். சர்க்கரைப் பொங்க லும், பாற் பொங்கலும், அரிசிப் பொங்க லும் உண்டு அனைவரும் மகிழ்ந்திருப்பர்.

பொங்கலுக்கு மறுநாள் மாட்டுப் பொங் கல். மாட்டுப் பொங்கல் பண்டைக் காலத்தில் மிகச் சிறப்பாகக் கொண்

டாடப்பட்ட ஒரு விழாவாகும். அன்று மாடுகளுக்குத் தங்கள் கடமையைச் செய்ய உழவர்கள் எடுத்துக்கொள்ளும் அக்கரை தான் என்னே! மாடுகளை நன்னீரில் குளிப்பாட்டி, நெற்றியில் நற்றிலகமிட்டு, பட்டாடையால் அதன் உடலை மறைத்து விளையாட விடுவார்கள். நாகரீக நகரங் களிலே வாழ்வோர் மாட்டுப் பொங்கலின் சிறப்பைக் கண்ணுற முடியாது. அதன் சிறப்பைக்காண வயல் வளமும், நல் மன வளமும் மிக்க நாட்டுப் புறங்களுக்குத் தான் செல்ல வேண்டும். மாட்டுப் பொங் கலுக்கென்று வளர்த்து வைத்த காளை களை விரட்டி வேடிக்கை பார்க்கும் 'மஞ்சு விரட்டை' அங்கு தான் காண முடியும். திருமணங்கள் பண்டைக் காவத்தில் இவ் விழாவின் மூலம் நடந்தன. காளையை அடக்குபவனே கன்னியைக் கைப்பற்ற லாம் என்ற முறை முன்பிருந்தது.

பொங்கல் விழா போன்ற விழாக்கள் உலகில் நடைபெறுகின்றன. உழவுக்கும் தொழிலுக்கும் வந்தனை செய்யும் ஒரு விழா இப்பொங்கல் திருவிழா. மேலை நாடுகளில் இவ்விழா அறுவடைத் திரு விழா (Harvest Festival) வாகவும், மே விழாவாகவும் கொண்டாடப் படுகின்றது. எனவே பொங்கல் விழா பல நல்ல கார ணங்களுக்காகக் கொண்டாடப்பட்டு வருகின்றது. பொங்கல் விழா தூய தமிழ் விழா, உழவர் திருவிழா, கால்நடை களுக்கு நம் கடமையைச் செய்யும் ஒரு விழா, உலக நாடுகள் ஒத்துக்கொள்ளும் ஒரு பெருவிழா, நாட்டின் வளத்திற்கு அடிகோலும் நல்விழா — இவ்விழாவில் எல்லோரும் வளம் பெருக, வாழ்வு பெருக, இன்பம் பொங்க, அன்பு பொங்க, அறம் தழைக்க, பண்பு வளர, பாட்டாளிகள் பயன்பெற வாழ்த்துவார்கள்.

பொங்குக பொங்கல்! பொங்குக அன்பு!

தங்குக இன்பம் தரணி யெலாம்.

நான் விரும்பும் புலவர்:

By

V. MAHALINGAM IV B.A.

செந்தமிழ் பெருக்கெடுத்தோடும் இத்தெய்வத் தமிழகத்திலே பல புலவர்கள் சீரும் சிறப்புமுற வாழ்ந்தனர். தமிழுக்கும், தமிழகத்திற்குஞ் செய்யும் தொண்டையன்றி வேறொன்றும் அறியாப் புலவர் வாழ்ந்த நாடு நம் தமிழ்நாடு. தமிழ் ஓங்க வேண்டும், தமிழக மன்னர்கள் ஒன்றுபட்டுக் குலையா ஒற்றுமையுடன் வாழ வேண்டும் என்பதையே தமது வாழ்க்கைக் குறிக் கோளாகக் கொண்டு அதற்காகத் தம் வாழ்நாள் முழுவதையும் அர்ப்பணித்தனர் பல பெரும் புலவர்கள். கம்பர், செயங்கொண்டார், ஒட்டக்கூத்தர், சேக்கிழார் போன்ற புலவர்கள் தமிழ் ஓங்கி வளரப் பல அரும்பணிகள் ஆற்றினர். இவர்கள் யாவரிலும், பெண்மையை அணிகலனாகக் கொண்டு தமிழுக்கும், தமிழகத்தின் ஒற்றுமைக்கும் உழைத்து உழைத்து முதுமை அடைந்த ஒளவையாரையே என் மனம் ஒரு பெரும் புலவராகக் கண்டு களிக்கிறது.

ஒளவைப் பிராட்டியார் தமிழகத்தின் ஒற்றுமை ஓங்க ஆற்றிய பணிகள் கணக்கிலடங்கா. அவரது மூதுரைச் சொல்லும், இனிய பேச்சும் எத்தகைய மன்னனையும் தன் செயல் குறித்துச் சித்திக்கச் செய்வனவாய் இருந்தன. அதியமான் தனக்குக் கிடைத்த ஒரே ஒரு கருநெல்லிக் கனியைத் தான் தின்று நீண்டநாள் உயிர் வாழ்வதினும், ஒளவையார் உண்டு பல நாள் வாழ்ந்து தமிழகத்திற்குத் தேவையான தொண்டுகள் யாவும் புரியட்டும் என்ற அரிய நோக்குடன் கொடுத்தான் எனின் ஒளவையாரிடம் அவன் எவ்வளவு மதிப்பு வைத்திருத்தல் வேண்டும் !

ஒளவையார், "ஆத்திசூடி, கொன்றை வேந்தன்," போன்ற அரிய அறிவுப் பெட்டகங்களைத் தமிழகத்திற்குத் தந்துள்ளார். அவை மிக எளிய நடையில் எழுதப்பட்டவையாகும். ஆயினும் சொல் அழகும், கருத்து அழகும் மிக்கவையாம்.

ஒளவையார் பிற புலவர்களிடம் அழுக்காறு உடையார் அல்லர். அவர்களது பாக்களையும் படித்து மகிழ்ச்சியால் புகழ்ச்சி மொழியும் கூறியவராவர்.

> "ஆலும் வேலும் பல்லுக்குறுதி
> நாலும் இரண்டும் சொல்லுக்கு உறுதி"

என்ற அவரது சொல்லினாலேயே நாலடியாரிடமும், திருக்குறளிடமும் அவருக்கிருந்த தனிப் பெருமதிப்பு நன்கு விளங்குகிறது.

தமிழகம் ஒற்றுமையுடன் வாழ வேண்டும் என்பதற்காக அவர் எடுத்துக் கொண்ட முயற்சிகள் கணக்கிலடங்கா. அவற்றுள் ஒன்றைக் கூறுவோம். அதியமானுடன் மாறுகொண்டு போருக்குக் கிளம்பினான் மாற்றரசன் ஒருவன். ஒளவையார் அதனை அறிந்தார். மாற்றரசனிடஞ் சென்றார். ஒளவையாரின் பெருமை குறித்து நன்கு அறிந்த அரசன் அவரைத் தக்க மரியாதைகளுடன் வரவேற்றான். தன்னுடைய போர்க் கருவிகளை அவரிடம் பெருமையாகக் காட்டினான். ஒளவையார் அதனைக் கண்டு மிரண்டாரில்லை. அவனை நோக்கி குறுநகையுடன் "அரசே! உம்முடைய ஆயுதங்கள் யாவும் பீலி அணியப்பெற்று, நெய் பூசப் பெற்று பளபளப்புடன் விளங்குகின்றன. ஆனால் எம் அதியனின் ஆயுதங்களோ மாற்றான் உடலில் அடிக்கடி பாய்வதால், கூர்மழுங்கி இரத்தக் கறையுடன் விளங்குகின்றன" என்று மறைமுகமாக அதியனின் போர்த்திறன் குறித்துக் கூறினார். அதன் உட்கருத்தை உணர்ந்த அரசன்! ஒளவையார் விரும்பியவாறே அதிகமானுடன் சமாதானம் செய்து கொண்டான். இவ்வாறு பல சமயங்களில் குறுநில மன்னர்களின் சண்டைகளைப் படையுடன் படை மோதவிடாமல் வாய்ச் சொற்களினாலேயே தீர்த்து வைத்துள்ளார்.

அநாதையாக நின்ற பாரிமகளிரை ஆதரவு கொண்டு தகுந்த நாயகன் ஒரு

வனைத் தேர்ந்தெடுத்து மணம் புரிவித்து வைத்த பெருமை இவரையே சாரும். மன்னர்தம் கொடைத்திறன் குறித்து அவர் கூறியுள்ள சொற்கள், வற்றாத ஈகை கொண்ட மன்னனின் மனத்தினையும், அவனிடம் வந்த புலவர்களின் மனநிலையினையும் விளக்குகின்றது.

"யானை தன் கோட்டிடை வைத்த கவளம்
போலக்கையகத்தது —அது பொய்யாகாதே.
அருந்த ஏமாந்த நெஞ்சம் வருந்த வேண்டா
வாழ்க அவன் தாளே"

இச்சொற்கள் வரையாது கொடுக்கும் மன்னரிடம் புலவர் தாம் வைத்துள்ள நம்பிக்கையை அழகாக விளக்குகின்றன. இவ்வாறு ஔவையார் தமிழகம் வாழவும், தமிழ் மணக்கவும் செய்த தொண்டுகள் எண்ணிலடங்கா! மூப்பும், முதுமையும் தன் வெளி உடலுக்கு ஊறு செய்யினும், உள்ளத்திலே கட்டிளங் குமரியாக இவர் தமிழுக்கு ஆற்றிய தொண்டே இவர் தமிழகத்தின் அரும் பெரும் புலவர் என்பதனை எடுத்துக் காட்டுகின்றது!!

நீல மலர்

By

S. PIRIADURAI, IV B.A.

நீல நிறத்தின் மலரே—உனை
நீள்விழி யதனுற் கண்டேன்

தொட்டால் ஒன்று மில்லை—ஒரு
தோகை மயில்நீ இல்லை

வழுவழுக் குமுன்றன் உடல்தான்—தலை
வாழை இலைக்குச் சமந்தான்

குறுகி நிற்குமுன் கழுத்து—பல்
கோடி மக்கள் கருத்து

கொடியில் என்ன வாட்டம்?—வண்டொடு
கொள்வ தென்னகொண் டாட்டம்........

பட்டு நிகர்க்குமுன் மேனி—பதம்
பார்த்தி டாத பேணி

இல்லை உன்னில் மந்தம்—நல்ல
இன்பம் உனது சொந்தம்

சொகுசு நிறைந்த மலரே—நீ
சொன்ன கதைகள் பலவே!

தாய்

By

S. KESAVARAM, III B.A., IV B

மென்மையான நறுங்காற்றில் அசையும் இளங் கொடிபோல் அந்த அழகிய விளக்கின் இளஞ்சுடர் அசைந்தது. அழகு என்னும் பெண் "திரு விளக்கில் சிரிக்கிறாள்" என்ற கவிதை வரியை எப்பொழுதோ படித்த நினைவு. விளக்கு சிரிக்கிறது. சிவப்பேறும் அவள் மஞ்சள் நிறக் கன்னத்தில் விழும் குழிகளின் சுழிப்பிலே..........காணக் கிடைக்கும் ஆனந்தம்!

ஹா........ஹா........ஹா........

இருதயத்தை தூக்கிப் போடும் திடீர் சிரிப்பு.

"பயப்படாதே தம்பி! நான் தான் சிரிக்கிறேன்! விளக்குத் தான்! இன்று வயிற்றிலே கொஞ்சம் ஈரம் அதிகம். முதல் தேதி வந்து அதிக நாள் ஆகிவிடவில்லையே.......இந்தமாதிரி சமயங்களில் உன்னைப் போன்ற ரஸமான பேர்வழிகள் கிடைத்துவிட்டால்....ஏதோ கொஞ்ச நேரம் மூச்சு விடாமல் பேசிக்கொண்டே இருக்கலாம் என்கிற மன திருப்தி......."

"கதை கேட்பதற்கு உனக்குச் சலிப்பிருக்காதே! உங்களுக்கு முன்பு இங்கே இருந்த ஒரு குடும்பத்தின் கதையைச் சொல்கிறேன். உண்மையில் நடந்தது.

* * *

அப்பொழுது அவன் கல்லூரியில் படித்துக் கொண்டிருந்தான். ஆள் சற்று ஒடிசலான பேர்வழி. நெட்டையாயிருப்பான். கண்களில் ஓர் ஆழ்ந்த உணர்ச்சி எப்பொழுதும் மிதந்து கொண்டே இருக்கும்.

ஷேக்ஸ்பியரையும், டென்னிஸனையும், டிக்கன்ஸனையும் சுவைக்கத் தொடங்கிய காலம் அது. அதற்குள் தந்தையின் திடீர் மரணம். கல்லூரி படிப்போடு அவன் வாழ்க்கையும் முறிந்து விட்டது. உனக்குச் சிரிப்பாக இருக்கும். தையல் வேலை செய்வதற்கு அவ்வளவு தூரம் படித்திருக்க வேண்டியதில்லை தான். வயிறு ஒன்று இருக்கிறதே.......

நேர்மையும் நம்பிக்கையும் உள்ள ஒரு மனிதனாய் அவன் இருந்தான். அவனது கடமை என்ன என்பதைச் சரியாக உணர்ந்திருந்தான். வாடிக்கைக்காரர்கள் அதிகம். கையில் கொஞ்சம் பணமும் சேர்ந்தது.

மனிதன் சுகமாக இருப்பது இயற்கைக்கும் பிடிக்காதோ, என்னவோ! அவனது உயிருக்குயிரான தங்கை மரணத்தின் பிடியில் நசுங்கிப் போனாள்.

உலகம் அர்த்தமற்றுப் பாழ் வெளியில் சூன்யமாகச் சுழன்றது. வாழ்வு அவனுக்குக் கசந்து விட்டது.

சே, என்ன வாழ்க்கை என்று வெறுத்துக் கொண்டான். நம்பிக்கையற்ற விழிகளால் உலகத்தைப் பார்த்துப் பார்த்து புழுங்கினான். ஏக்கமும் துக்கமும் அவன் நெஞ்சை பயமுறுத்தின. எதன் மீதும் அவன் எண்ணங்கள் படியவில்லை. இரவில் 'ஓ' வென்று இரையும் கடலைப் போல அவன் மனம் அலைந்தது. மங்கிய விழி! அழுக்குப் படிந்த உடை! கலைந்த தலை! இவற்றுடன் நிலை கொள்ளாமல் அவன் திரிந்து கொண்டிருந்தான். தங்கையின் பிரிவதால் அவன் நெஞ்சு கொதித்துக் கனன்றது.

அவனது தமிழாசிரியர் ஒரு நாள் அவனைப் பார்க்க வந்திருந்தார்.

"ஏன் ரகு! முகத்திலே உற்சாகமே இல்லை?"

ரகு தலையைக் குனிந்து நின்றான். பிறகு நிமிர்ந்து "வாழ்க்கையொரு சூதாட்டம். அதிலே நான் தோற்றுப் போனேன்" என்றான்.

"அப்படி இல்லை ரகு! நீ நினைப்பது உண்மையே இல்லை" என்றார்.

அவன் புருவங்கள் மேலே உயர்ந்தன. பிறகு சட்டென்று கேட்டான்.

"மனிதன் எதற்காகப் பிறக்கிறான்?" என்றான்.

"அந்த ஆராய்ச்சி உனக்கு வேண்டாம் ரகு. எப்படி வாழவேண்டுமென்று

எண்ணு. உன்னை நீ எப்படி உயர்த்திக் கொள்ள முடியும் என்று எண்ணு" என்றார்.

"ஏன் பிறக்கிறோம் என்று தெரியாமல் எப்படி வாழமுடியும்?" என்று படபடப் பாகக் கேட்டான் அவன்.

"இப்பொழுது நாம் எல்லோரும் வாழ்ந்து கொண்டு தானே இருக்கிறோம் ரகு!" என்றார். பிறகு தம் கையிலிருந்து புத்தகத்தை அவனிடம் தந்து "இந்தத் திருக்குறளை விடாமல் கற்றுவா, வாழ்க் கையைப் பற்றிய குழப்பங்களுக்கு நல்ல தெளிவு கிடைக்கும்" என்று கூறிவிட்டுச் சென்றார்.

ரகுநாதன் அன்று முதல் திருக்குறளைப் படிக்கத் தொடங்கினான். தினமும் தவறாமல் கற்று வந்தான். அவனது வாழ்க்கை யனுபவங்களே குறளுக்குத் தெளிய உரைகளாக அமைந்தன. ஒவ்வொரு இரவும் வெகுநேரம் வரை படிப்பான். குறளும் அவனும் இணைபிரியாத நண்பர்களாகி விட்டார்கள்.

"தோன்றிற் புகழொடு" என்ற குறள் வரியைப் படிக்கும்போது இவ்வளவு நாட்களாக நெஞ்சில் அழுந்தியிருந்த ஏதோ ஒரு சுமை விலகும் உணர்ச்சி அவனுக்குத் தோன்றியது.

"நிலையாமை" என்ற அதிகாரத்திலுள்ள குறட்பாக்களை வாசிக்கத் தொடங்கினான்.

"நாளென ஒன்றுபோல் காட்டி உயிர் ஈரும்
வாளது உணர்வார்ப் பெறின்"

என்ற குறளைத் திரும்பத் திரும்ப படிக்காமலிருக்க முடியவில்லை! கண்ணாடியைக் கழற்றி மேசை மீது வைத்துவிட்டு கண்களைத் துடைத்த வண்ணம் சிறிது நேரம் சிந்தித்தான். அவனது தந்தையும் தங்கையும் மட்டுமல்லாது இதுவரை மரணம் எய்திய கோடிக்கணக்கான உயிர்கள் யாவும் அவனது உதடு மெல்ல அசைந்து "வாழ்க்கை மனிதன் கையில் இல்லை........ ....இல்லை.... ..." என்றான்.

"ஒரே ஒரு வாழ்க்கை ஆனால் அந்த வாழ்க்கையிலே பலருக்கு இன்பமில்லை! உற்சாகமில்லை! ஏன்? ஏன்?" என்று தன் மனதிற்குள்ளாகவே கேட்டுக் கொண்டான்.

அவனது கைவிரல்கள் ஏடுகளைத் தள்ளிக்கொண்டே "இரவச்சம்" என்ற அதிகாரத்தில் வந்ததும் அசைவற்று நின்றன.

இரந்துண்டு வாழ்கின்ற வாழ்க்கையையும், ஏழைகளின் பரிதாப வாழ்க்கையையும் நினைத்தான். அவன் கண்களில் நீர் சுரந்து தேங்கி புத்தகத்தில் விழுந்தது, சென்னை நகரத்து நடைபாதைகளிலே வசிக்கும் மக்களின் வாழ்க்கை அவன் கண்முன் நிழற் படம் போல் ஓடியது. அதற்கு மேல் திருக்குறளை அமைதியாகப் படிக்க முடியவில்லை. புத்தகத்தை மூடி விட்டு அந்த நடுஇரவிலே கன்னங்கரிய இருளைக் கிழித்துக் கொண்டு நடைபாதையில் வசிக்கும் மக்களைப் பார்க்க ஓடினான்

காலம் சுழன்று சுழன்று ஓடியது.

ரகுநாதன் புத்தம் புதிய மனிதனாய் விட்டான். அவனது வாழ்க்கை முறை அனைத்திலும் எளிமை ஊடுருவிச் சென்றது. ஏழை மக்களுக்காக எப்படி வாழ்வது என்று சிந்தித்த வண்ணமாகவே இருப்பான். அவர்கள் நிலையை எண்ணி விம்முவான்.

காலம் சுழன்று சுழன்று ஓடியது.

இங்கேதான், அன்று அந்தச் சிறு அறையில் நின்றுகொண்டிருந்தான். நினைவு குமிழிகள் அவன் கன்னக்கதுப்பில் தோன்றித் தோன்றி மறைந்தன. எண்ணத்தின் தீச்சுடர்களால் அவன் நெற்றிக் கொதித்தது.

"லொக், லொக்" என்று அவன் தாய் இருமினாள். சளியும் இரத்தமும் இதயத்திலிருந்து கொட்டின. நெற்றியை ஒரு கையால் சாய்த்துப் பிடித்துக் கொண்டு இரத்தம் செத்து வெளுப்படைந்த கண்களால் தன் மகனை ஏக்கத்தோடு நோக்கினாள்.

"டேய் ரகு......."

சொற்கள் இதழ்களைத் தாண்டி வருவதற்கு முன் கரைந்து மறைந்தன. திடீரென்று அறுந்த வீணையின் தந்திகள் போல் உதடுகள் துடித்தன.

"அம்மா."

நெஞ்சிலிருந்து உணர்ச்சிகள் கசிந்தன. எத்தனை அகண்ட வெளிகளுக்கு மத்தியிலும் எந்த ஒரு பொருள் ஊடுருவிச் சென்று இணைகிறதோ அந்த மகத்

தான அன்பு அவள் கண்களில் கண்ணீராய் பெருக்கெடுத்து ஓடியது. தாயின் தலையைப் பரிவுடன் தனது மார்பிலே சாத்திக் கூந்தலை விரல்களால் கோதிவிட்டான்.

சற்று நேரம் மயான அமைதி!

"ரகு நேரமாகிறது. நீ போ...."

"எங்கே அம்மா?"

"வழக்கமாக நீ எங்கே போவ. அங்குத்தான் ஏழை மக்களைப் பார்ப்பதற்குத்தான்" என்றாள்.

"விழிக்காதே ரகு! எனக்கு எல்லாம் புரியத்தான் செய்கிறது. துன்பத்திலிருந்துதான் அறிவு பிறக்கிறது. நானும் மனுசிதான். மனிதரோட துன்பங்களை என்னாலுந்தான் உணர முடியும். நீ போ...."

பொங்கி வரும் உணர்ச்சிகளால் வார்த்தைகள் ஓடி வந்து சட்டென்று நின்றன. மார்பு நடுநடுங்கப் பெருமூச்சுகள் வாங்கின. அவள் உதடுகள் அசையாமல் அசைந்தன.

"நீ போ குழந்தாய்........"

காற்று சில்லென்று வீசியது. அதனைத் தாங்காது தாயில் உடல் உதறியது.

ரகு எழுந்திருந்து சன்னலைச் சாத்துவதற்குச் சென்றான்.

வெளியே, வான வெளியிலே வெண்ணிலவு மறைந்து கருமேகங்கள் கூடிச் செறிந்தன.

"மழை வரும் போலிருக்கிறதே அம்மா" என்றான்.

"அடேய் ரகு! இந்த மாதிரி நேரங்களில் அந்த ஏழை மனிதர்கள் என்னடா செய்வார்கள்?"

"என்ன செய்யறது? நனையத்தான் வேண்டும்"

"ரகு........"

"அம்மா"

"அந்த மனிதர்களை இப்பொழுது நான் பார்க்க வேண்டும் போல் இருக்கிறதடா ....நடக்கத்தான் திராணி இல்லை. இருந்தா, உனது மகத்தான பணிகளில் நானும் பங்கெடுத்துக் கொள்வேன். நம் சகோதர மனிதர்களுக்காக உழைக்கனுங்கிற எண்ணம் எனக்கு வந்து விட்டதடா. ரகு! நீ போ...ஏழைகளிடம் போ..."

ரகு தாயின் நெற்றியைத் தொட்டுப் பார்த்து "உடம்பு கொதிக்கிறதே அம்மா" என்றான். அவன் கண்களிலிருந்து நீர்த்துளிகள் உருண்டு விழுந்து அவளைச் சுட்டன.

தாயை மெல்ல படுக்கையில் கிடத்திச் சால்வையைப் போர்த்தினான்.

"ரகு நீ கோழை பாசமும் அன்பும் உன் லட்சியத்தைக் கட்டுப் போடுகிறதல்லவா? நீ முட்டாள்.... "

"அம்மா, உன்னைவிட உயர்ந்த தாய் எனக்குக் கிடைக்க மாட்டாள்" என்று. ரகு எழுந்து நின்றான். கம்பீரமும் பெருமிதமும் அவன் தோள்களைப் புடைத்தெழச் செய்தன. இனந்தெரியாத உணர்ச்சியால் உந்தப்பட்டு ஓடினான்! கோடிக்கணக்கான மக்களின் துன்பத்தின் மடியிலே விழுவதற்கு ஓடினான்! தாய் அமைதியாகக் கண்களை மூடினாள்.

சிலமணி நேரங்கள் வரை சலனமற்ற அமைதி. புள்ளும்........பூவுலகும்............ யாவும்........அசைவற்றிக் கிடந்தன.

"அம்மா......."

போர்க்களத்துக் களிற்றின் பயங்கரப் பிளிறல் போல ரகு அலறினான். தாய் கண்திறந்து அவனைப் பார்த்தாள். அவள் வயிறு ஆடியது. மார்பிலே பீறிட்டுவரும் இரத்தத்தை அழுத்திக் கொண்டே ரகு நின்றான். மடையை உடைத்துக் கொண்டு வரும் வெள்ளம் போல இரத்தம் கொட்டியது.

"என்னடா ரகு!" என்று அவன் தாய் எழும்பிப் பின் முடியாது வீழ்ந்தாள். முழங் கைகளைத் தரையில் அழுத்தி ஊன்றி மீண்டும் எழுந்திருக்க முயன்றாள். அவள் உடம்பெல்லாம் வேர்த்து நடுங்கியது.

"அம்மா..........."

ரகு படபடக்கப்பேசினான், "ஒரு பெண், ஏழைத்தாய் தன் பெண்மையைச் சோற்றுக்கு விற்க முனைந்தாள். அப்படிச் செய்யாமல் அவளால் வாழமுடியவில்லை. ஒரு வெறியன்! தன் உணர்ச்சிகளைக்

கட்டுப்படுத்தி வாழ அவனால் இயலவில்லை. அந்தக் கொடுமைகளை என்னால் பொறுக்கவே முடியவில்லை. தடுத்தேன். கத்தியை என் இருதயத்தில் ஆழப் பாழ்ச்சி விட்டானம்மா" என்று அவன் தொப்பென்று கீழே விழுந்தான்.

"கொடுமை! கொடுமை!! இனி நான் சும்மா விடப்போவதில்லை" என்று தமது ஆள் காட்டி விரலைப் பயங்கரமாக ஆட்டிப் பைத்தியம் பிடித்தவளைப்போல அவனது தாய் கூவி எழுந்தாள். அவளது உடல் விரைத்து உரோமங்கள் குத்திட்டு நின்றன. அவளும் தொப்பென்று கீழே வீழ்ந்தாள்.

இரண்டு உயிர்கள் கண்களை மூடின!

விளக்கு சட்டென்று அணைந்தது.

"நாஸ்திகன்?"

By

P. MATHANA GOPAL, II U. C. (III GROUP)

"நீ ஒரு நாஸ்திகன்"

ஆம். நான் ஒரு நாஸ்திகன்தான்...நாட்டில் நடக்கிறது எத்தனையோ நமக்குத் தெரியாமல்... அதில் நல்லவன் என்ற பெயரிலே பவனி வருகின்றனர் சிலர்...அதன் எட்டிலே புரளுகின்றனர் சிலர் கலைஞர் என்ற பெயரிலே! கண்டதை யெல்லாம் இல்லாததும் பொல்லாததுமாகக் கூறி கேட்கச் சகியாத பாடல்களை இயற்றுகின்றனர் சிலர் கவிஞன் என்ற பெயரிலே! நாடு என்னும் மரத்திலே...ஜாதி என்னும் இலைகள் சிதறி விழுந்திருப்பதைக் கண்டு அதை ஒன்று சேர்த்து புதிய அரசியலை ஏற்படுத்தப் பாடு படுபவனுக்குத் தாங்கள் அளிக்கும் பட்டப் பெயர் நாஸ்திகன்!... கடவுள் இல்லை என்றுக் கூறினேனா? அல்லது கடவுளின் உண்மை சொரூபத்திற்குத் திரை போட்டு அதன் வழியாக ஜீவிக்கும் ஜீவாத்மாக்களை நடுத் தெருவில் நிறுத்தி மானபங்கம் செய்தேனா?

—இது ரத்தினத்தின் கேள்வி.

*　　*　　*

ரத்தினம் படித்தவன்...பட்டம் பெற்றவன். பணத்திலே புரண்டவன்தான் ஒரு காலத்தில்!... ஆனால் காலத்தின் கோளாறு அவன் இப்பொழுது ஒரு குடிமகனாக...அதாவது ஒரு ஏழையாகச் செய்து விட்டது...

அறிவோடு கூடிய அழகும், அழகோடு கூடிய ஆண்மையும் அவனது திவ்வியச் செல்வங்களாக இருந்ததோடு மட்டுமின்றி அவனது உடலின் அமைப்பும் கண்டவரை மயக்கும் மருந்தாக அவனிடம் அமைந்து இருந்தது.

விதி சதி செய்தாலும் சிலருக்கு அது ஒரு புதிய அத்தியாயத்தை ஏற்படுத்தி விடுவதும் உண்டல்லவா...?

ரத்தினத்தின் வாழ்க்கையில் ஒரு புதிய அத்தியாயம் அவன் கல்லூரியில் படிக்கும்போதே ஆரம்பமாகிவிட்டது.

உண்ணியதெல்லாம் ஈடேறிவிட்டால் அவனியில் ஆண்டவன் ஒருவன் இருக்கிறான் என்பதையே எல்லோரும் மறந்துவிட மாட்டார்களா?...

கமலா!...பொருத்தமான பெயர்...! தாமரையின் மாற்றுப் பெயரல்லவா அது...! மூன்று எழுத்துள்ள வாக்கியம் தானே இன்று நாட்டில் முக்கியம் பெற்று விளங்குகிறது...! புரியவில்லையா... அந்த மூன்று எழுத்துதான்...பணம்...அது எப்படி மக்கள் வாழ்க்கையிலே முக்கியம் பெற்று விளங்குகிறதோ அதைப் போலத்தான் கமலா எனும் மூன்று எழுத்து அழகி அவனது இருண்ட வாழ்விற்கு ஒளிகாட்டும் மின்சார விளக்குப் போல் அமைந்திருந்தாள்.

கமலா பெயருக்கேற்ற அழகு...இளமைக்கேற்ற துடிதுடிப்பு...தேனொழுகும் பேச்சு...புரியும் புன்னகை யெல்லாம் உதிரும் ரோஜா இதழ்கள்தான் காதலர்களின் இன்ப வாழ்வு மலரும் நன்னாளை... ஆவலுடன் எதிர்பார்த்துக் கொண்டிருந்தனர் அவர்கள்.

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சாம்பவசிவ முதலியார் சீரும் சிறப்பும் பெற்று வாழ்ந்த காலம் அது. ரத்தினமாகத்தான் திகழ்ந்தான் அவன் நான் கெழுத்து படிப்பில்...அதாவது S.S.L.C யில் படித்து பாஸ் செய்ததும் சில மாதங்களில் சாம்பசிவ முதலியார் காலமானார்... விதவையான தாயுடன் அந்தக் குசிலம்பட்டி கிராமத்தை விட்டு, சொத்துக்களை யெல்லாம் விற்றுப் பணமாகக் கிடைத்தவற்றை சாம்பசிவ முதலியாரின் சகோதரர்களுக்குப் பங்குபோக மிகுந்த பணத்தை எடுத்துக்கொண்டு சென்னைக்கு வந்து குடியேறினர். பின்னர் சென்னையில் ரத்தினம் கல்லூரியில் சேர்ந்து படிக்கலானான்.

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அந்த நாள்!...

புதுத் தம்பதிகளின் குறிப்பேடுகளில் பொன்னெழுத்துக்களால் பொறிக்கப் படவேண்டிய பொன்னாள்!...பெற்றோர்களும் தங்களது கடமை முடிந்தது என்று நிம்மதியானதொரு 'பெருமூச்சு' விடும் திருப்திகரமான நாள்!...காதலர்களின் கனவெல்லாம் நினைவு பெறும் நன்னாள்!..

அந்த பொன்னாளை நன்னாளாக எதிர்பார்த்துக் கொண்டிருந்தான் ரத்தினம். தானும் தன் காதலியும் கண்ட கனவு நினைவாவதைப் பற்றி பெருமிதப்பட்டுக் கொண்டிருந்தான்.

"நீ கொடுத்து வைத்த ஆளப்பா"—என்று போற்றிப் புகழ்ந்தனர் அவனது உயிர் சகாக்கள். மகிழ்ச்சிக் கடலில் மிதந்துக் கொண்டிருந்தான் ரத்தினம். ஒன்பது நாட்களையும் ஒன்பது யுகங்களாக நினைத்து எப்படியோ அவைகளைப் போக்கினான்.

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திருமண நாள்!...

கொட்டு மேளங்கள் எக்காளமிட...நாதஸ்வரங்களின் இன்னிசை கீதம் இன்பத்தினையூட்டத வாசனைச் சந்தனங்களும் ஜவ்வாது பத்திகளும் மணத்தினை ஓர் புறம் அள்ளி வீச...சமீபத்தில் திரையிடப்பட்ட நாகின் இசைத் தட்டுகள் எழுல் பும் இன்ப ஒலியையும் கேட்ட வண்ணம் மணப் பந்தலிலே அமர்ந்திருந்தான் ரத்தினம்.

முகூர்த்த நேரம் நெருங்கிக் கொண்டே யிருந்தது.

ரத்தினத்தின் நண்பர்கள் எல்லோரும் தங்கள் ப்ளாஸ்லைட் காமிராவை தயாராக வைத்துக்

கொண்டனர். நேரம் கவ்விக் கொண்டு வரும் இருளைப்போல் வந்துக் கொண்டிருந்தது.

புரோகிதர் மணமகளை அழைத்துவர அனுமதி அளித்தார். இமைப்புருவம் நெற்றியில் எற ஒய்யாரமாக வீழ்ந்திருந்தான் ரத்தினம்.

பெண்ணை - கமலத்தை – அழைத்துவர வளைந்துச் செல்லும் மாடிப்படிகளின் வழியாக ஏறிச் சென்றாள் கமலத்தின் தாய். கமலத்தின் அறையை அடைந்தவள் அப்படியே ஸ்தம்பித்து நின்றாள். அடைத்து நிற்கும் நீர், திறந்து விடப்பட்டதும் ஓடும் வேகத்தைப் போல் அவளது மூடியவாய் திறந்தது.”

“ஐயோ......மகளே......”

இன்னிசை கேட்கவேண்டிய நேரத்திலே ஒரே இரைச்சல்—ஒய்யாரமாக இருக்கவேண்டிய நேரத்திலே ஒரே ஒப்பாரி...களையாக இருக்க வேண்டிய நேரத்திலே ஒரே கலவரம்—.

திருவிழாக்களில் இடிபட்டு வாடிய மலராக வெளிவரும் பெண்களைப்போல் தான் அந்த அறையில் இருந்தவர்களும் காணப்பட்டனர். மணமகன் அசைவற்றவனாய் நின்றான். பணத்தையிழந்தும் பேராசைப் பிடித்த வயோதிகனைப் போல்......

“பாம்பு..... பாம்பு”

கூட்டத்தில் ஒரே குழப்பம்......

விதி! ஏழைப் பணக்காரன் என்ற வித்தியாசமில்லாது தன் கடமையை நிறைவேற்றி விட்டதைப் பற்றி நினைத்து புன்னகைப் பூத்தது.

தன் களங்கமில்லாத காதலியின் முகத்தை ஒரு முறை உற்றுப் பார்த்தான். “உங்களை விட்டுப் பிரிந்து செல்கிறேன் என்ற ஒரே கவலை தான் எனக்கு”— என்று கூறுவது போல் இருந்தது அவனுக்கு.....தனக்காக அலங்கரிக்கப்பட்ட மணமேடையை ஒரு முறைபார்த்தான். கூடி இருக்கும் கூட்டத்தின் மீது ஒரு முறை கண்ணோட்டம் செலுத்தினான்.

ஓடினான்......ஓடினான்......? ?

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“அப்பா ஆனை முகத்தானே உன் அடிவணங்கும் அடிமையைப்பார்! நங்கூரம் இல்லாக் கப்பல் கரையைக் காணத் துடிப்பதைப்போல் பெரிய இடத்து உறவும், அழகியின் அன்பையும் பெற துடிதுடித்த இந்த ‘அபாக்கியவனைப் பார்......... உன்னையன்றி வேறு துணையில்லாத இந்த துரதிஷ்ட சாலியைப் பார்.....பார்...... பார்க்க மாட்டாயா?......”

அசையாமல் அமர்ந்திருந்த அந்தக் கல்லினால் செதுக்கப்பட்ட உருவம் அவனது ஆத்திரத்தினை அதிகப்படுத்தியது.

“நீயும் கல்யாணமாகாத பிரம்மச்சாரி தானே ....? தாயைப்போல் மனைவி கிடைக்காத காரணத்தினால் தானே மூலைக்கு மூலை உட்கார்ந்து கொண்டு போய்வரும் பெண்களைப் பார்த்துக் கொண்டிருக்கிறாய்.”

அவன் மனம் இப்படி அல்லல்பட்டுக் கொண்டிருந்தது. அந்தஸ்தை இழந்து அவதிப்படும் நிலை ஒரு புறம்!......காதல் பொக்கிஷத்தை திருமணத்தன்று இழந்த கவலை ஒருபுறம்!......இரண்டும் மாறிமாறி அவனது மனதிலே ஆத்திரப் புகையைக் கிளப்பின.

சுற்றும் முற்றும் பார்த்தான். பக்கத்திலே கட்டப்பாரை ஒன்று அவன் கண்ணிலே பட்டது. எடுத்தான்.......

போலீசாரால் கைது செய்யப்பட்டு ‘அவன் கோயிலை இடித்தான்’ என்று குற்றம் சாட்டி நீதி மன்றத்தில் நிறுத்தப்பட்டான்.......

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கதையை அறிந்தார் நீதிமன்றத்தார்—நீதிபதி தீர்ப்பை உடனே கூறமுடியாமல் தவித்தார்.

அவன் நாஸ்திகனா............?

தீர்ப்பை நீங்களே கூறிவிடுங்கள்.

தமிழ்த் திருநாள்

By

K. Kailasam III B.A.

‘உழுதுண்டு வாழ்வாரே வாழ்வர் மற்றெல்லாம்
தொழுதுண்டு பின்செல் பவர்’ எனவள்ளுவரும்

‘உழவுக்கும் தொழிலுக்கும் வந்தனை செய்வோம்’ எனப் பாரதியும் உழவினைப் புகழ்ந்து போற்றியுள்ளார். தமிழகம் கண்ட தனிப்பெரும் இரு புலவர்களும், தமிழகம் காணுகின்ற தனிப்பெருந் திருநாளின் பிறப்பிடமான உழவுத் தொழிலைப் புகழ்ந்தனர். அப்படிப் புகழ்ந்த தொழிலைச் செய்யும் உழவர்களால் கொண்டாடப்படும் விழா பொங்கல் விழா.

இந்த விழாவின் குறிக்கோள் நன்றி பாராட்டுவதே. யாருக்கு நன்றி பாராட்ட முடியும்? ஆண்டு முழுவதும் தொண்டனாக, தோழனாக இருந்த மாட்டுக்கும், பயிரினங்களுக்கு இன்றியமையாது வேண்டப்படுதலையாக மழையினையும் வெயிலினையும் தந்த மேகத்திற்கும், ஞாயிற்றுக்கும் நன்றி பாராட்டும் விழா. இயற்கை அன்னைக்கு நன்றி பாராட்டும் விழா. அவள் நினைத்தால் மனித குலத்தையே புல்பூண்டு தெரியாமல் அழித்துவிட இயலும். அவளது அன்பால், அவளது கடைக்கண் நோக்கால், அவளது ஆதரவால் இன்று நாம் வாழ்ந்துகொண்டிருக்கிறோம் இதை உணர்ந்துதான் என்னவோ பண்டைத் தமிழர் ‘திங்களைப் போற்றுதும்; திங்களைப் போற்றுதும்; ஞாயிற்றைப் போற்றுதும்’ என்று பண்ணிசைத்துச் சென்றனர் போலும். நமது வாழ்வினை வளமுற்றதாக்கும் அவைகளை போற்றுதலே இவ்விழாவின் குறிக்கோள்.

இப் பொங்கல் விழா மூன்று நாட்களாகப் பிரிக்கப்பட்டு ஞாயிற்றை, மேகத்தை மாட்டை வணங்கச் செலவிடப்படுகிறது. மாட்டுப் பொங்கலே கிராமங்களில் சிறப்பாகக் கொண்டாடப்படுகிறது. நாள் முழுதும் நெற்றி வேர்வை நிலத்திலே விழவிழப் பாடுபடும் பாட்டாளியின் கூட்டாளியாக விளங்குவது மாடுதானே? ஆகவேதான் அந் நன்னாளில் மாடுகளைக் குளிப்பாட்டி பொட்டிட்டு, கொம்புகளுக்குச் சாயம் பூசி, பொங்கல் பல வைத்து அவைகளுக்கு அன்போடு ஊட்டுவர். அப்படி ஊட்டிய பின்னரே அவர்கள் உணவு கொள்ளுவர்.

இயற்கையன்னை நம்மை வெறுக்கின்றாளே ஒரு சில வேளை என்ற எண்ணம் எழக்கூடும். ஒரு சில வேளைகளில் அவள் நம்மை எங்கோ ஒரு மூலையில் எரிப்பினும் பெரும்பாலும் அவள் நம்மை அணைத்துக் கொண்டே இருக்கிறாள். அவளது அன்பான அணைப்பு அளவுக்கு மீறும்போதுதான் புயலும் வெள்ளமும், பூகம்பமும் பூசலும் ஏற்படுவது.

ஆண்டு முழுமையும் உழைத்த உழவன், பாடுபட்ட பாட்டாளி தை மாதத்திலேதான் அதனின் பலனை அனுபவிக்கிறான். அவனுடைய ஆற்றல் அன்றுதான் வெளிப்படுகிறது. அவன் விளைவித்த செந்நெல்லும் கரும்பும், வாழையும் அன்றுதான் அவனுக்குப் பலனை அளிக்கிறது. இவைகளெல்லாம் வந்தவுடன் அவன் விற்றுப் பணமாக்கிச் செல்வனாக மாற ஆசைப்படவில்லை கைக்குப் பலன் கிட்டியதும் இது யாரால் விளைந்த பயன்? என நினைக்கிறான். அப்போது அவன் மணக்கண் முன் வேலையாளும், ஏற்றம் இறைப்போனும், மாடும், சூரியனும், மேகமும், தோன்றுகின்றனர். உடனே எல்லாரையும் மதித்திட உயர்த்திட நினைக்கிறான். அந் நினைவின் விளைவே அன்றைய தினம் புத்தாடை வழங்கலும், புதுப்பானை கோடலும், ஆகும். பழையதைக் கழித்துப் புதியதைப் புகுத்துகிறான். தன்னோடுற்றாரை அன்போடு அரவணைக்கிறான். எங்கும் எதிலும் மகிழ்ச்சி கொள்ளுகிறான். மற்றவரையும் மகிழ்ச்சி கொள்ளச் செய்கிறான்.

அவன் அன்று காணுகின்ற காட்சியெல்லாம் காதற் காட்சிதான். செய்கின்ற செய்கையெல்லாம் காதல் கலந்ததேயாம். இப்படி பெருமகிழ்வூட்டும்

விழா ஆண்டுக்கொரு நாளைக்கு வந்திடினும், அன்று அவன் முகத்திலே காணும் மகிழ்ச்சி, அகத்திலே ஊறிடும் அன்பு அளவிடற்கரியதாம்.

தான் அடைந்த பலனல் தனக்குற்றுரை மட்டும் அவன் வாழ வைப்பதில்லை. அவனுக்கு வேண்டியவைகளை அளித்த அனைவரையும் அவன் ஆதரிக்கிருன். தானும் தன் மனைவியும் மானமாக வாழ்க்கை நடத்திட ஆடையன்றே காரணம். உடையை வெளுத்து அணிந்திட வண்ணுரன்றே காரணம். சிகை திருத்திட நாவிதனன்றே காரணம். கலப்பை மூட்டின ஆசாரியும் கொல்லனும் அன்றே காரணம். அவர்களை யெல்லாம் அவன் மறந்துவிடவில்லை. தனக்குக் கிடைத்தவைகளில் அவர்களுக்கெல்லாம் அன்று இல்லையெனது ஒவ்வொருவனும் வாரி வழங்குகிருன். ஆகவே, பொதுவாகப் பொங்கல் விழா பெரும்பாலோரின் மனத்திலே மகிழ்ச்சியையும், எண்ணத்திலே களிப்பையும், பரந்த மனப்பான்மையினையும் உண்டாக்கும் பெற்றியினைப் பெற்றிருக்கிறது எனலாம்.

அப்படியிருந்த விழா, பசிப்பிணி என்னும் பாவியது இன்னல் விளைவித்திடும் இந்நாளிலும் கொண்டாடப்படுவது தமிழரின் நன்றி பாராட்டும் தன்மைக்கு ஒரு சான்று. இன்றைய நாளில் பெரும்பாலான உழவர்கள் படும்பாடு சொல்லும் தரத்தன்று. "வறுமையின் எல்லையைக் காண வேண்டுமானல், கடன் சுமையின் தொல்லையைக் காண வேண்டுமானல், இன்னலின் இருப்பினைக் காண வேண்டுமானல், நோயின் களஞ்சியத்தைக் காண வேண்டுமானல், சரணப்படும் இடத்தைக் காண வேண்டுமானல், ஏமாளிகளைக் காண வேண்டுமானல் உழவர்களையும் அவர்களது இருப்பிடத்தையும் சென்று காண்" என்று சொல்லும் அளவுக்கு இன்றைய உழவர் நிலை சென்றிருக்கிறது. அந்த எண்ணிப் பார்க்க முடியாத நிலையினும் உழவர்கள் "பொங்கல் திருநாள் எங்கள் திருநாள்" என்று பாடிடும் கீதம் கேட்கிறது.

விழா கொண்டாடப் படும்போது அதன் நோக்கத்தை எண்ணவேண்டும். நோக்கம் சரியான நோக்கமா என்று நினைக்க வேண்டும். அப்படிப் பார்க்குங்கால், தமிழர் நிலை, சிறப்பாக, குறிப்பாக, தமிழ் உழவர்களது நிலை பெருஞ்சித்திரனரது இல்லின் வறுமை நிலையைப்போல் இருக்கிறது. ஆகவேதான் இப்பொங்கல் விழாவிலே இன்றைய தமிழகத் தலைவர்கள், தமிழர் வாழ்ந்த நிலையினையும் வீழ்ந்த நிலையினையும் எடுத்துக் கூறி "உழவரே உலகத்தார்க்கு அச்சாணி" "ஏர்பின்னதே உலகம்" என்று எடுத்துக் கூறியும் உணர்ச்சி யூட்டி வருகின்றனர். இன்றைய பொங்கல் விழா இரு வகையில் பெருமை உடைத்தாயுள்ளது.

இறுதியாகப் பொங்கல் விழா நாட்டிலே, வீட்டிலே பொதுவுடைமைப் பரப்பும் விழா. ஓடப்பர் உயரப்பர் எல்லாம் மாறி ஒப்பப்பராக வேண்டும் என்பதனைக் காட்டும் விழா. 'நன்றி மறப்பது நன்றன்று' என்று நவிலும் விழா. 'எல்லோரும் ஓர் குலம் ஓர் இனம்' என்று பறைசாற்றிடும் விழா. எங்கும் மங்களம் பொங்கிடும் விழா.

தமிழர் விழா

by

P. M. CHOCKALINGAM, III, U. C. IV-B

ஒரு ஆண்டில் யாண்டு யாண்டு நோக்கினும் விழா மாதங்களாகவே மிளிர்கின்றது. விழாக்கள் இல்லாத மாதம் தான் உண்டா? இல்லை, இல்லை, இல்லை என்றன்றோ விடை முழக்கம் இடுகிறது. விழாக்கள் உண்டான காரணம் தான் என்னே? மனிதன் காலை மலர்ந்தவுடன் எழுந்து அவன் தொழிலைச் செய்கிறான். மாலை இல்லம் திரும்பி குடும்பத்தில் ஈடுபடுகின்றான். நாட்கள் உதிர்ந்து கொண்டே இருக்கின்றன. ஆனால் அப்படி உதிர்ந்துக் கொண்டிருப்பதற்கிடையே ஓர் நாள் சிவப்பால் எழுதப்பட்டிருக்கிறது. அதைக் கண்டவுடன் மனிதன் முகத்தில் தான் என்ன களிப்பு! அகத்தில் என்ன உவகை! தேனைத் தேடிச் சுற்றிக் கொண்டிருக்கும் வண்டிற்கு தேன் சேர்ந்த மலர் ஒன்று கிடைத்தது போல் மனிதன் அந்நாளைக் கண்டவுடன் களிப்பெய்துகிறான். அந்நாளிலே தான் ஓய்வுத் தென்றலில் மூழ்குகிறான்; இன்பம் என்னும் வெண்ணிலவின் அமுதத்தில் மூழ்குகிறான்; மழலைச் சொல்லைக் கேட்டு இன்பம் உறுகிறான். இதனாற்றான் பண்டைப் பெரியோர்கள் அடிக்கடி விழாக்கள் என்ற பெயரால் ஓய்வு பெற வசதி செய்துத் தந்தார்கள். அன்னார் வாழ்க!

ஒரு ஆண்டில் எத்தனையோ விழாக்களைக் காண்கிறோம். ஆனால் அவைகளில் ஒன்று இரண்டுதான் நம்மை இன்பத்தின் சிகரத்தில் கொண்டுபோகின்றன. ஒரு சில விழாக்கள் தான் நம் மனதைக் கவர்கின்றன. தமிழர் வாழ்வுக் குளத்தில் பொங்கல் விழா ஒரு எழில் தாமரை! ஏன்? ஈண்டு சிறிது அதனை நோக்குவோம்.

நமக்கு வாய்த்திருக்கிற விழாக்களின் பெயர்களை ஒருமுறை எண்ணினாலே போதும். பொங்கல் விழாவின் சிறப்பை எளிதில் உணர்ந்துக் கொள்ளலாம். விசித்திரமான இந்த விழாக்களின் பெயர்களைத்தான் பாருங்கள்! சரஸ்வதி பூசை—தமிழல்ல! தீபாவளி—தமிழல்ல! விநாயகர் சதுர்த்தி—தமிழல்ல! அது மட்டுமன்று! இவ்விழா நம் நாட்டிற்கு வந்த காலமே கி. பி. 7-ம் நூற்றாண்டாகும். இவ்வண்ணம் பல எடுத்துக் காட்டுகளைக் காட்டலாம். தமிழ் விழாவாக ஒரு சில தான் உள்ளன. எத்தனையோ தமிழ் விழாக்கள் கொண்டாடப்படவேண்டும். ஆனால் கொண்டாடவில்லை! பொங்கல் விழா சித்திரை நாள் விழா—இம்மாதிரி ஒரு சில விழா தான் கொண்டாடுகிறோம். செந்தமிழ் கொஞ்சும் காவியமாம் சிலப்பதிகாரத்தின் பொன்னேடுகளைப் புரட்டினால் அறிவுக்கும் தமிழுக்கும் உகந்த விழாக்கள் பல உண்டு. அவைகளை நாம் இனிமேலாவது கொண்டாடல் வேண்டும்.

தமிழர் விழாவாம் பொங்கல் விழாவை ஈண்டு நோக்குவோம். பொங்கல் விழா! எண்ண எண்ண எழுச்சி பிறக்கிறது! உன்ன உன்ன உவகை உள்ளத்தில் பொங்குகிறது! நினைத்த நெஞ்சம் எழில் தாமரையாக மலர்கிறது! கேட்ட செவியில் தேன் வந்து பாய்வது போல் இருக்கிறது! காரணம் தான் என்னே? இஃதொன்று தான் பண்டை நாள் தொட்டு கொண்டாடி வரும் விழா! பட்டப்பகலிலே பகலவன் ஒளியிலே, பாடுபட்டு நிலத்தில் உழுது பயிரிட்டு பசியை நீக்க அன்னபூரணியை அவதாரமெடுக்கச் செய்யும்

பாட்டாளியின் விழா! அறிவுக்கு ஒத்த விழா! அன்பிற்கும் தொண்டிற்கும் உறைவிடமாக அமைந்த விழா!

பொங்கல் திருநாள்—ஓர் நாள் திருநாளல்ல! இதற்கு முன்னுள் போகிவிழா! இதற்குப் பிறகு மாட்டுப்பொங்கல் விழா! அதற்கடுத்த நாள் காணும் பொங்கல்! இஃதொன்றே பொங்கல் விழாவின் சிறப்பை குன்றின்மேல் இட்ட விளக்காக ஒளிரச் செய்யும். இக் கூட்டுத்தொகையே **பொங்கல் விழா!**

போகி பண்டிகை என்பதின் பொருள் என்ன? போகி பண்டிகையின் இரவில் பழைய துணிகள் சாமான்கள் இவைகளைச் சுட்டுப் பொசுக்குகின்றனர். பழையன கழிகிறது! மறுநாள் செங்கதிரோன் அலைகடலின் மீது எழுந்தவுடன் எங்கணும் புத்தொளி! எங்ஙனம் மலர்ச்சி! ஆம்! அனைவரின் உடலை புத்தாடை மறைத்திருக்கிறது! எங்கணும் புத்தாடை—புதிய ஒளி! யாண்டு நோக்கினும் ஆண்டெல்லாம் புதுமை சிரிக்கிறது! பொங்கல் விழாவன்று காலை மலர்வதற்குமுன் புதுப்பானையில் புதிதாக அறுத்த அரிசியை பாலோடு கலந்து பொங்குவார்கள். கதிரவன் எழுவான்! பானையில் பொங்கல் பொங்கும்! கதிரவன் முகமெல்லாம் சிரிப்பு! அதனைக்கண்ட மலரினமெல்லாம் சிரித்து நடனமாடும்! புள்ளினங்களெல்லாம் உவகைக் கொண்டு களியாட்டம் போடும். குடும்பத்தினர் அனைவரும் ஒன்றுசேர்ந்து உவகையுடன் பொங்கல் உண்பர்! என்ன இனிய காட்சி! வாழ்த்துக்கள் அன்பை தாங்கிய வண்ணம் பறந்து இல்லங்களைச் சேரும்! வாழ்க! என்ற வாழ்த்துக்கள்! ஆம்! பொங்கல் அன்றுதான் வாழ்க வாழ்க என்ற வாழ்த்து விண்ணைப் பிளக்கும்! இஃதன்றோ உண்மையான ஒலி! முகத்தின் கண் எங்கும் உவகை ஒளியன்றோ!

உழவர் விழா!—பொங்கல் விழாவிற்கு வேறு பெயர் ஏன்? மனிதனுக்கு வேண்டியது என்ன? காற்று, நீர், உணவு, உறைவிடம்! காற்றும், நீரும் இயற்கையன்னை அளிக்கிறாள். உறைவிடம் மனிதன் முயற்சியால் கிடைக்கிறது! உணவு—இஃதும் மனிதன் முயற்சியால் தான் கிடைக்கிறது! ஆனால் பாட்டாளி மக்களின் உழைப்பினால் தழைப்பது! நெற்றி வேர்வை நிலத்தில் சிந்தச் சிந்த உழைக்கிறான். மாடுகளின் உதவியைக் கொண்டு நிலத்தை இழிக்கிறான், விதைக்கிறான். அரிசி குவியல் குவியலாக வெளிவருகிறது! இந்த உண்மையான தொண்டை ஆற்றிவரும் உழவனுக்கு—உலகத்தின் அச்சாணியான அனைவருக்கு நன்றி தெரிவித்தல் வேண்டாமா அவர்கள் முகம் சிரிக்க வேண்டாமா! உழவர் மனம் சிரித்தால் தான் நிலத்தில் பயிர் சிரிக்கும்! ஆதலால் தான் உழவர் விழாவாக பொங்கல் விழாவைக் கொண்டாடுகிறோம். உழைப்பவர்களுக்கு பெருமை தரும் இவ்விழாவின் மாட்சி தான் என்னே!

மாட்டுப் பொங்கல்! உழவனின் நண்பன் மாடு! அவன் சிரிக்கிறான். அவனுடன் உழைத்த நண்பனும் சிரிக்க வேண்டாமா? அன்று மாலை மாட்டுக் குளம்புகளில் வர்ணம் கொண்டு ஒளிர்கிறது! கழுத்தில் மாலை மிளிர்கிறது! கால்களில் சதங்கை ஒலி முழங்குகிறது! எக்காளமிட்டுச் செல்லும் மாட்டின் உவகை தான் என்னே! என்ன; பிராணிகளுக்கும் நன்றி செலுத்தும் இத்தகைய அன்பு விழாவாம் பொங்கல் விழாவின் காட்சியும் மாட்சியும் தான் என்னே!

பண்பாடு முத்தும் இந்த விழாச்சிப்பியில் அடங்கி இருக்கிறது. இந்நாளில் தான் எக்காளமிட்டு ஓடிவரும் காளையை தமிழ்க்காளை ஒருவன் எதிர் நின்று அதனை பிடித்து அதனை அடக்கி பணிய வைப்பான். இதனைக் கண்ட அவன் காதலி உள்ளத்தில் உவகை அருவியை ஓடச் செய்வாள். இஃதைக் கண்ட பெற்றோர் விழாப்பந்தல் அமைக்கப் பேசி முடிவு செய்வார்! தான் கொண்ட இன்னலையும் மறப்பான் மணவிழாவின் பேச்சைக் கேட்டவுடன்! — இந்த எழில் காட்சி காணும் பொங்கல் தினத்தன்று நடைபெறும்!

பொங்கல் விழா! இப்பொன்னாளில் தான் புதுப்பானையில் பாலோடு அரிசி பொங்கும்! மக்கள் மனதில் மகிழ்ச்சி பொங்கும்! பிராணிகளின் உள்ளத்தில் உவகை பொங்கும்! சிறுர்களின் உடல்களிலெல்லாம் புத்தாடை பொங்கி சிரிக்கும்! எண்ணும் ஒவ்வோர் உள்ளத்திலும் தேன் பொங்கும்! பொங்குக இன்பம்! தங்குக இன்பம்!

పిట్టకొంచెము - కూతఘనము

by

పి. యం. వెంకటేశం,

IV B. A. III B

చెంగలువలవంటి ముఖముతో అప్పుడే భానుడు చెంగలువలకు సంజీవినియై నిద్రనుండి మేల్కాంచినాడు. ఎప్పటియట్లు ప్రపంచమునందు పనులు ప్రారంభమాయెను. అది గ్రీకు దేశమునందలి యొక మారుమూల. జను లందరు వారివారి పనుల కుపక్రమించిరి. ఆ యూరియందలి యొక వృద్ధుడు ఏదో తలంచుకొనుచు పోసాగెను. అతనిపేరు డిమోక్రిటస్. తలవెండ్రుకలన్నియు తెల్లగనుండి యాతని వయస్సున కాధారము లైనవి. ముఖములోని ముడుతలు అందలి అందమును మ్రింగివేచినది. వయస్సునందును జ్ఞానమునందును నతడు వృద్ధుడే. తన యాలోచనలో అతనికళ్లు ఒకనిచేతిలోనుండు పసిడి కడియముపై బడినది. అతని దగ్గరకు వెళ్లి ఆ కడియము చిన్న చిన్న అణువులతో చేయబడినదనినాడు. కాని అతని మాటలోని సత్యమును ఎవ్వరును నమ్మలేదు. అందరు అతనిని పిచ్చివాడనిరి. ఎవ డైనను విజ్ఞానమునం దొక క్రొత్త పోకడ కనుగొనిన యెడల అప్పటివారాతనిని పిచ్చివానిగా పరిగణించుట అలవాటు. డిమోక్రిటస్ ప్రపంచములోని అన్నివస్తువులు చిన్నచిన్న అణుసమూహము లనినాడు. కాని ఈ అపూర్వ విజ్ఞాన రహస్యములు ఒక పిచ్చివాని పిచ్చిమాటగా అప్పుడు పరిగణింపబడినది.

కొందరు ఆ మాటలయందు కొంత సత్యమున్నదని నమ్మిరి. కాని వారు దానిని కనుగొనజాలకపోయిరి. కాలచక్రము యథావిధిగా తిరుగనారంభించెను. జ్ఞానులు ఒక్కొరొక్కరుగా ప్రపంచమునందు అవతరింపసాగిరి. అందులో అరిస్టాటిల్ అను మహాశయు డొకడు. ఇతడు ఈ అణువుల విషయమై చింతింపసాగెను. అతడును ప్రపంచమునందలి వస్తువులన్నియు కొన్ని అణువులచే చేయబడినద నెను. కాని ఇదియు ప్రజానురంజకము కాలేదు. ధనపిశాచముచే ఆవరింపబడిన కొందరు ధనవంతులు ఈ విషయమును విని బంగారమును తయారుచేయ మొదలిడిరి. అరిస్టాటిలు మాటలు దీనికి త్రోవదీసినది. కాని ఈ పరిశోధనలయందు అందఱును విఫలురైరి.

1808 వ సంవత్సరమున జాన్ డాల్టన్ అను యొక యుపాధ్యాయుడు బంగారముయొక్క అణువులు యొక మూలవస్తువనియు ఇతర అణువులను బంగారు అణువులుగా మార్చుట యసాధ్యమనియును కనుగొనెను. ఈపరిశోధన కొంత ప్రజానురంజకమయినది. విజ్ఞానులు కొందరు దీనిపై పరిశోధనలను ప్రారంభించిరి. దీని ఫలితముగా అణువు కనుగొనబడెను. ఇదియొక సూక్ష్మ వస్తువు. అన్నిటికన్న చాల చిన్నది. మరికొందరు ఈ అణువుగూడ కొన్ని ఇతర వస్తువులచే చేయబడినదని యనిరి. 1913 వ సంవత్సరమున డేనిష్‌దేశీయుడగు బోర్ (Bohr) అను నతడు అణువులోని రహస్యమును కనుగొనెను. సూర్యుని చుట్టును ఎట్లు గ్రహములు చుట్టుచున్నవో అట్లే అణువునందు "న్యూక్లియస్" అను పదార్థముచుట్టు "ఎలక్ట్రానులు" తిరుగుచున్నదని ఋజువుచేసెను. ఈ "న్యూక్లియస్" అను పదార్థము అణువునకన్న చిన్నది. అణువే మానవులకు సాధారణముగా కనబడనటువంటి చిన్నదనిన దానికన్న చిన్నదియగు "న్యూక్లియస్" ఆకారము మీరే యూహింపవచ్చును. అణువుకన్నను ఇది కొన్ని కోట్ల రెట్లు చిన్నది.

ప్రపంచములోని ఖనిజములందు ఈ న్యూక్లియసులు ప్రోటాను యను పదార్థములు కలసియున్నదని కనుగొనబడెను. ప్రోటానుల సంఖ్యనుబట్టి ఆయా ఖనిజములకు విజ్ఞానులు సాంకేతికము లొసగిరి. ప్రాణవాయువునందు 8 ప్రోటానులు 8 న్యూట్రానులు నుండుటవలన దాని సాంకేతికము 8. ఇట్లే ఇనుమునందు 26 ప్రోటానులు 30 న్యూట్రాను లుండుటవలన దీని సాంకేతికము 26.

విజ్ఞానము ఎప్పటికిని పూర్తిగాదు. కాలచక్రమునకును విజ్ఞానచక్రమునకును చాల దగ్గరి సంబంధము. కులము మారుకొలది క్రొత్త విజ్ఞాను లుదయించి విజ్ఞానమునందు క్రొత్తక్రొత్త రహస్యములు కనుగొనుచున్నారు. 1896 వ సంవత్సరమున హెన్రీ అను విజ్ఞాని కొన్ని వస్తువులు "రేడియో ఆక్టివ్" కలిసియున్నదని కనుగొనెను. "రేడియో ఆక్టివ్" అనగా ఖనిజములోని అణువు తనయొద్దగల ప్రోటానులను బయటికి త్రోయుక్రియ. ఈవిధమగు సంచలనము యురేనియము అను ఖనిజమునందు ఎక్కువగానున్నది. అందువలననే ఇది చీకటియందు ప్రకాశించుచున్నది. కొంతసేపటికి ఈ క్రియవలన తన దగ్గరగల ప్రోటానులను త్రోసిపుచ్చి ఈ ప్రకాశమును

గోల్పోవును. అప్పుడు ఈ ఖనిజముయొక్క రూపే మారి పోవును. 1919 వ సంవత్సరమునందు రదర్‌ఫోర్డ్ అను మహాశయుడు ఈ చలనమువలన చాల ప్రయోజనమున్న దని చెప్పెను. కాని ఈ ప్రయోజనము నాతడు కనుగొన జాలకపోయెను.

1930 ప్రాంతమున కాలిఫోర్నియా దేశమునందు డాక్టరు లారన్స్ అను నతడు యురేనియము త్రోయు ప్రోటానులకన్న శక్తిగల ప్రోటానులను విసర్జించు యంత్రమును కనుగొనెను. ఇది ఖనిజమునందలి ప్రోటానులను తీసివేయుటకును అందు కొన్ని చేర్చుటకును దీనివలన వీలుపడును. దీనిపేరు "సిక్లోట్రాను." ఇట్లు అణుశక్తిని కనుగొను వాతావరణము సృజింపబడెను.

1905 వ పంవత్సరమున ఇన్‌స్టన్ అను మహాశయుడు ఒక పదార్థమును నాశనముచేయుటవలన యొక గొప్ప శక్తి ఉద్భవించుచున్నదని నుడివియుండెను. ఇప్పుడు ఈ విషయమందలి సత్యమును కనుగొనగల్గిరి. ఉదాహరణముగా ఒక అగ్గిపుల్లను వెలిగించుటవలన అది వెలిగి అగ్నిని మనకిచ్చుచున్నది. ఇట్లే అణువును ముక్కలుజేసినపుడు అందుండి ఒక గొప్ప శక్తి వెలువడుచున్నదని బోర్ (Bohr) అను విజ్ఞాని కనుగొనెను. తరువాత మరియొక విజ్ఞాని యురేనియము అణువును ముక్కలుజేసినపుడు మరియొక వస్తువు జనించుచున్నదని కనుగొనెను. దీనిని మరల ఉపయోగింపవచ్చుననియు విజ్ఞానులు తలంచిరి. ఇదియు అట్లే వుపయోగకారి యాయెను.

దీని మూలమున "చైన్ రియాక్షన్" స్థాపింప వీలాయెను. అగ్గిపుల్లలను త్రుంచి క్రిందివిధముగానుంచి యెదటి పుల్లను వెలిగించినయెడల కొద్దిసేపటిలో అదియొక గొప్ప మంటగా తయారగును. దీనినే "చైన్ రియాక్షన్" అని యనిరి. కాని మొట్టమొదట ఇట్టి మానవాధీనమందుంచుట కష్టమనిరి. కాని ఇదిగూడ మానవునిచేతి బొమ్మ యాయెను. పై ఉదాహరణమున అగ్గిపుల్లను త్రుంచకుండ అట్లే పెట్టినయెడల ఈ "రియాక్షన్" కొంచము మెల్లగా జరుగును. అట్లే రెండు అణువులమధ్య "గ్రాఫైటు" నుంచుటవలన ఈ "రియాక్షను మెల్లనగును. అణువునుండి వెలువడు ప్రోటానులు మరియొక అణువును ముక్కలుజేయునపుడు మరియొక ప్రోటా నుద్భవించి అదియు ఇటువంటి క్రియ నొనరించును. ఇట్లు "చైన్ రియాక్షన్" సాగుచున్నది. దీనిని ఆటంకపరచుటకుగూడ సాధ్యమైనది. ఒక విధమైన పదార్థమును వీని మధ్యనుంచుటవలన ఈ క్రియ నిలిచిపోవుచున్నది.

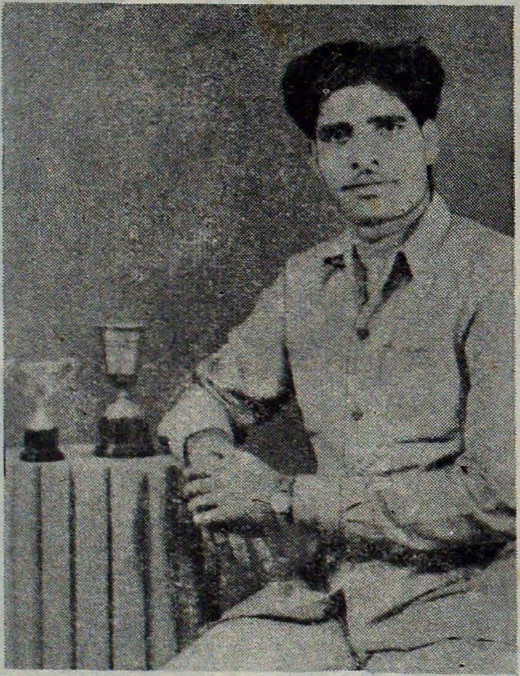
ఇట్లు అణువునుండి ఒక గొప్ప శక్తిని కనుగొనిరి. ఇది వైద్య పారిశ్రామికములకు చాల ఉపయోగకారి. ఈ "రేడియో ఆక్టివ్" పదార్థములను ఒక యంత్రము మూలమున ఇతర వస్తువులపై ప్రసరింపజేసి విజ్ఞానులు "ఐసోటవ్స్" ను కనుగొనిరి. ఇది వైద్యమునకు చాల అనుకూలముగా నున్నది. పరిశ్రమలందు ఈ పదార్థముల మూలమున "చైన్ రియాక్షన్" సృష్టించి వాని మూలమున ఉద్భవించు శక్తిచే నీటిని ఆవిరిగా మార్చి యంత్రములను నడుపుటకు ప్రయత్నించుచున్నారు. ప్రపంచమునందు ఈ అణుశక్తియు నవాభ్యుదయమున కుపయోగించుటకై పలు పరిశోధనలు జరుగుచున్నవి. ప్రపంచమునే ఈ శక్తి మార్చివేసినది. మానవునకు అసాధ్యము లైనవి ఈ శక్తిచే సాధ్యమగుచున్నది. ఇంతటి చిన్న ఈ అణువు ఇంత గొప్పశక్తిని పొందియున్నది.

(ఒక ఆంగ్లపత్రిక ఆధారము)

" Bust of Julius Caesar "

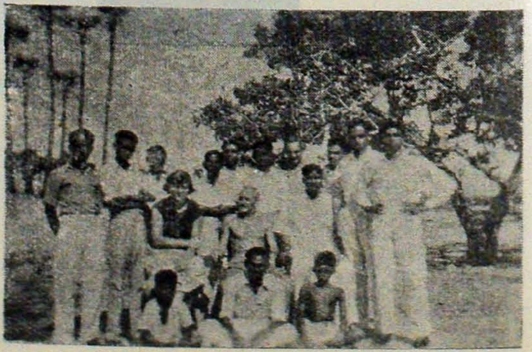
—By S. P. Rufus, II U. C., III A.

Road Making — Tiruvanmiyur



S. C. Nizamuddin, Class IV, Group I-B

Lalith Mahal, Mysore
Photo by R. T. N. Ramalingam, Class III, IV-B



Service Civil
International—Tiruvanmiyur

రామస్వామి

తే. జనన మందితి పమ్మి వంశంబునందుఁ
గట్టితివి కళాశాలను ఖ్యాతి బడయఁ
దీరుకొని కోర్కె లన్నిటి దివిని జేరఁ
తట్టి నీవె రామస్వామి వాదుగాదె!

తే. పమ్మి వంశంబు నందీవు పడుటవలన
మించి పమ్మి వంశమ్మది యంచితముగఁ
గాంచినది పిట్టివంశమ్ము ఖ్యాతి నేఁడు
నట్టి నీ పొగడ్త నిలిచె నటులగాదె!

తే. కవితయన్న నీ వెప్పుడు చెవుల నిత్తు
భాగవతు లున్న ముందుగా పాడఁజేతు
ఆట యందున నోడింతు పోటివాండ్ర
అట్టి యాటపాటలు గను టెట్టు నేఁడు!

తే. ఏడుకొండలస్వామిని నెల్లయపుడుఁ
గొల్చుచుందువు నీవును గూర్మిగాను
గట్టడ మొకటి కళలకుఁ గట్టె తీవు
నేమని పొగడ నీభక్తి నేను నిచట?

తే. దివ్యమూర్తిగ ధరణిలో దివ్యముగను
గల్గితివి నీవు దేవాంగ కర్ణుఁడ వయి
చదువునను వాస్తుశాస్త్రంబు చదివి తీవు
అట్టి నీపే రిచటనిల్చె నౌర! నేఁడు.

పింజల సుబ్రహ్మణ్యం,
4 వ తరగతి, 4-బి కక్ష్య.

—

మాడర్న్ ఇంటర్వ్యూ

by

ఒ. రఘునాధరావు, 4 వ తరగతి

విద్యార్జనకు అంతమంటూ యుండదు. విద్యార్జన అక్షరాభ్యాసంతో ప్రారంభయయి అంతంలేకుండా పెరుగుతుంది. అందువల్ల మానవుడు విద్యాధనములను జరామరణములు లేని వానివలె గడింపవలె నన్నారు మన పెద్దలు. అయితే శాసనాన్ని అందలు పాటించలేరు. సామాన్యంగా ఏ బి.ఏ. లేక అబ్బబ్బా అంటే ఎం.ఏ. తోనో విద్యకు స్వస్తి చెప్పవలసి యుంటుంది. అదేగతే మధుకు కూడ పట్టింది. మధు సామాన్య కుటుంబీకుడు కావడం వల్లను, చెప్పుకోతగ్గంత ఆస్తిలేనందువల్ల బి. ఏ. కష్టమనిపించుకోకుండా ప్రప్రథముడుగా ప్యాసయి అంతటితో సరస్వతీదేవికి వీడ్కోలిచ్చి లక్ష్మీదేవిని ఆహ్వానించే నిమిత్తం ఉద్యోగాన్వేషణకు ప్రారంభించాడు. తనకు స్వతహాగా వుద్యోగం చేయాలని ఇష్టంలేదు. ఒకరి చేతి క్రింద బానిసగా యుండమంటేనే ఆతనికి పరమఅసహ్యం. కాని పరిస్థితులు అతన్ని ఆ విషయాన్ని మరపించి ఉద్యోగం దొరికితే చాలనిపించించాయి. కాని స్వతహాగా ఆతనిలో దేశాభిమానం, స్వాతంత్ర్యోభిలాష, సాంఘిక సేవాభిలాష అనే సద్గుణాలు ప్రతిజీవకణంలోను అంకురించాయి. ఆతని ఆశలన్ని గాలిలో కట్టిన మేడలయ్యాయి.

మధు, విశాఖపట్టణం జోగారావుగారి పుత్రుడు. జోగారావు విశాఖలో పేరొందిన డాక్టరు. ఆతడంటే అందటికి అమితమైన గౌరవం. గాని అట్టివాడు దురలవాట్లవల్ల వున్న ఆస్తినంతా నాశనంజేసి తుదకు కన్నుమూసేటప్పటికి వున్న ఇల్లుమాత్రం నిలిచేడు. అప్పంటు లేకపోయినా వున్న ఆస్తిమాత్రం ఆ ఇల్లు ఒక్కటే. తండ్రిపోయిన తర్వాత సంసారభాద్యత అంతా మధుపై పడ్డది. తను చదువు ముగించినాడే కాని ఎందుకు పాడు చదువనిపించింది. ఈడొచ్చిన అమ్మాయిని ఎన్నిదినాలు ఇంట్లో పెట్టుకుంటాం, ఏదయినా సంబంధం చూడమని పోరుపెట్టసాగింది మధుతల్లి. తనకూ దినాలు గడిచేదే కష్టమయింది. తన మనస్తత్వానికి, తన పరిస్థితులకు సమైక్యత అంటూ కుదరకపోయింది గదా, ప్రతినిముషం అవి సంఘర్షించుకుంటుంటే వాని తాపానికి మధుమనస్సు తట్టుకోలేని సమయాలు చాలయున్నాయి. తన మనస్తత్వానికి వ్యతిరేకంగా పోవడానికి ఇష్టంలేకున్నా ఎలాగో మనస్సును రాయిచేసుకొని ఉద్యోగాన్వేషణలో పడ్డాడు. వెధవ బి. ఏ. కు ఎవడిస్తాడు ఉద్యోగం. తనూ అందటిలాగే రెకమెండేషన్లకు ప్రాకులాడి యుంటే ఎప్పుడో యుద్యోగస్థుడయ్యేవాడే కాని మధు మనస్సు యొప్పిందిగాదు. అట్టి డొంకతిరుగుడు మార్గాలంటేనే ఆతనికి ఏవగింపు. కాళ్ళరిగేటట్లు వుద్యోగానికి తిరిగాడు, కాని ఫలితం శూన్యం. మధు తల్లి ఎవరినెవరినోపోయి చూడమంది. అందు కాతను సుతరామూ ఒప్పుకోలేదు. ఆతను వేసిన దరఖాస్తులకు బదులు ఒక్క చోటినుండిమాత్రం వచ్చింది. అందులో తనకు యుద్యోగ మిస్తామని తన స్వంతఖర్చులమీద మద్రాసులో తమ కంపెనిలో Interview కు రావలసిందని వ్రాసియుంది. మధుతల్లి, చెల్లెలు చేటంత మొఖాలు చేసుకొని ఆనందాన్ని వెలిబుచ్చారు. తన అభీష్టం నెరవేరిందని మధు పైకిమాత్రం సంతోషపడ్డాడు. మనస్సులో మాత్రం అసంతృప్తే. మరుసటిదినమే మద్రాసుకు ప్రయాణం కట్టాడు.

సరిగా ఉదయం పదిగంటలకు కంపెని గుమ్మందగ్గర ముక్తసరిగా ముస్తాబయి హాజరయ్యాడు. తన కందిన జాబును ఆఫీసు వాకిటనున్న జవానుకిచ్చాడు. వాడు దాన్ని అందుకుంటూ చేతులు నళిగాడు. మధు దాన్ని గ్రహించకుండా యుండలేకపోయాడు. కాఫీ మామూలు ముట్టిన తర్వాత ఆ జాబు ఆఫీసరుకు అందజేసి తిరిగి వచ్చి లోపలికి వెళ్ళవలసిందని దారిచూపించాడు. మధు ఆఫీసరు గదిలోనికి కాలుపెట్టాడు. ఆఫీసు ఫయిల్సులో సంతకంజేస్తున్న ఆఫీసర్ సూర్యనారాయణరావు ఆతన్ని చూచి చిరునవ్వు నవ్వాడు. కూర్చోమన్నట్లు కుర్చీ చూపించాడు. కొంతసేపయిన తర్వాత అబ్బాయి ఇక్కడ నాకు చాలపనియుంది. చూస్తున్నావుకదూ ! ఈ అడ్రస్సుకు యింటికిరా అక్కడ అన్ని మాట్లాడుకుందాం అని అడ్రస్ కార్డు అందజేశాడు. మధుకు ఆనందాన్ని ఆశ్చర్యాన్ని కలుగజేసింది. ఉద్యోగం ఆఫీసులోనా లేక ఇంట్లోనా అన్న సంశయం వచ్చింది. సరేనంటూ బయట

పడ్డాడు. సాయంత్రం 5 గం॥లకు ఆఫీసరు ఇంటి అడ్రస్ వెదుక్కుంటూ బయలుదేరాడు.

అతికష్టంమీద అడయారు చేరుకొని అడ్రస్ కనుగొని గుమ్మంలో కాలుపెట్టబోయే లోపల ఓవ్ మంటూ కుక్క పైకి వచ్చింది. దాన్ని సమాధానపరుస్తు 'అది ఏమిచేయదులేండి లోపలికి రాండి' అంటూ ఆహ్వానించింది ఆఫీసరు కుమార్తె ఇందిర. మధు సోఫాలో చతికిలబడ్డాడు. ఆఫీసరు సూర్యనారాయణ రావుగారు మధు యోగక్షేమాలు, వంశచరిత్ర, కులగోత్రాలు, ఆస్తిపాస్తులు విద్యార్హతలు అడగడం మొదులు పెట్టారు. మధుకు ఆశ్చర్యంవేసింది. ఆఫీసులో యుద్యోగానికి వస్తే ఏదో సంబంధం చేసుకోనేటప్పు డడిగే ప్రశ్నలు వేస్తున్నాడే అనుకొని అన్నింటికి ముక్తసరిగా జవాబు చెప్పాడు. ఇంతలో ఇందిర కాఫీతెచ్చి ఇచ్చి తండ్రి ప్రక్కనే కూర్చొనింది. సూర్యనారాయణరావు అమ్మాయితో, ఏమమ్మాయి నచ్చాడా? అని ప్రశ్నించాడు. ఆమె ముసి ముసి నవ్వులు చిందింది. మౌనం సగమంగీకారం అన్నట్లు ఆఫీసరుగారు గ్రహించి మధుతో తన తల్లిని, చెల్లెలిని పిలిపించి మద్రాసులో తమతోనే కాపురం పెట్టమన్నాడు. మధుకు అర్థం కాకుండా తికమక పడ్డాడు. ఇది గ్రహించిన ఆఫీసరు వున్నవిషయం ఇదబ్బాయి, నీవు మా అమ్మాయికి నచ్చావు. కనుక నీకు మా అమ్మాయి నిచ్చి పెండ్లిచేస్తున్నాను అన్నాడు. పెండ్లి మాటవినగానే మధు నోట్లో పచ్చివెలగకాయ పడినంత అయింది. మధు లేస్తు సార్! ఇది వుద్యోగానికి ఇంటర్వ్యూనా లేకుంటే మెట్రిమోనియల్ — అన బోయాడు అంతలో ఆఫీసరు అందుకొని అబ్బాయి! ఇదే అన్నింటికి ఇంటర్వ్యూ. మా అయ్మాయిని చిన్నప్పటి నుంచి గారాబంగా పెంచాను. పెద్దచేశాను. విద్యాబుద్ధులు నేర్పించాను. ఆ అధికవిద్య లాభమేమిటంటే? ఆమెకు నచ్చిన వరుణ్ణే చేసుకుంటుందట. అబ్బాయిలందరు ఆమెఎదుట ఇంటర్వ్యూకు రావాలట. ఇది అసాధ్యమయినపని. కాని దైవవశాత్తు మా కంపెనీలో ఒకమంచిపోస్టు ఖాళీపడింది. దానిపై వచ్చిన దరఖాస్తులలో నీదికూడ ఉంది. నిన్నుగురించి మీ నాన్న స్నేహితుడు నాకు చెప్పడంతో నీకు జాబుపంపేను. ఇంతకు మా అమ్మాయికి నీవుతప్ప మరిఎవ్వరు నచ్చలేదు. కనుక నీవు ఆఫీసుపనికే కాదు భవిష్యత్ జీవిత **interview** లో కూడ జయాన్ని పొందగలిగావు, ఇకదయచేసి మా అమ్మాయిని వివాహం చేసుకొమ్మని ప్రార్థించాడు. మధుకు ఏమని బదులు చెప్పాలో తెలియలేదు. ఈ విషయానికి ఇష్టపడడమా వద్దా అనే సందిగ్ధావస్థలో వుక్కిరి బిక్కిరి అయ్యాడు. తనతల్లి, చెల్లెలు, ఉద్యోగమయిందన్నప్పుడు వారి మంద హాస ముఖారవిందం కనిపించింది. అతని ఆత్మ బాహ్య సుఖాలకు లొంగిపోవద్దని హెచ్చరింపసాగింది. అతని గృహపరిస్థితులు మంచితరుణాన్ని సద్వినియోగం చేసుకొమ్మని పురికొల్పింది. ఈ రెండింటి సంఘర్షణలమధ్య అతడు మయిమరచి సోఫాలో వాలిపోయాడు.

సూర్యనారాయణరావు అతనికి ఉపచారము చేసి స్పృహలోకి తెచ్చాడు. మధు ఒక కాగితంమీద తన తల్లి అడ్రస్ వ్రాసిఇచ్చి వారిని పిలిపించమని అన్నాడు. మీ ఇంటర్వ్యూ మాడరన్ గాయుందండి మీరే జయించారన్నాడు. సూర్యనారాయణరావు కంటినుండి ఆనంద భాష్పాలు రాలాయి. అధికారరీత్యా వుద్యోగానికి **aprpointment order** ఇందిర మధుచేతికి అందజేసింది. ఇటువంటి ఇంటర్వ్యూలు ఎవరికి జరుగవేమో ఇది మాడరన్ ఇంటర్వ్యూగా ఉంది **matrimonial cum appointment interview** అనుకున్నాడు. ఆ నాటి నుండి మధు కంపెనీలో గొప్ప ఉద్యోగి. కాని అతని అంతరాత్మ నశించినది. ఆత్మనిగ్రహం లేనివాడు మానవుడేనా అన్నది మనస్సు. కాని పరిస్థితులకు దోహదం కలిగించిన ఇందిరను చూచి, అట్టిసదవకాశం కలిగించిన మాడరన్ ఇంటర్వ్యూకు మధు నవ్వుకున్నాడు.

భారతీయుడు

by

ఎస్. సి. నిజాముద్దీన్, 4 బి. ఏ.

‘కాదు’ నీవు భారతీయుడివికాదు!

నిషాతో ఆ మాటనే ఆ ఆంగ్లసైనికుడు మళ్లా, మళ్లా అంటున్నాడు. ‘నీవు భారతీయుడివికాదు’ నీవు భారతీయుడివి కావటానికి వీల్లేదు! హమీదు ఆతడికి నచ్చజెప్పడానికిప్రయత్నించాడు ‘నేను భారతీయుడనే’ నని ఇప్పటికొక డజను సార్లైన చెప్పానా?

తూలిపోతున్న తన చేతిని హామీదు భుజంమీద నిలపడానికి ప్రయత్నిస్తూ, ఇంగ్లీషు సిపాయి అందుకున్నాడు మళ్ళా. ‘అబ్బాయి, నేను తప్పత్రాగినమాట నిజమేకాని మతి పూర్తిగాపోలేదు. అరగంటనుంచి ఇక్కడుండేవాళ్ళందరిని తిడుతున్నాను......హుంకుతున్నాను......తంతున్నాను. ఏమని ఎవడైన అడిగాడా? ఊఁ హూఁ! ఒక్కడికైనా దమ్ములేవు. మరి నీవు? వచ్చావు. ఏమైన మాట్లాడావా? లేదు. తన్ని తగిలేశావు. వాళ్ళు భారతీయులైతే నీవు కావ కావడానిక్కి వీల్లేదు. కాదు! నీవు భారతీయుడివి కానే కాదు! ఈ వాగుడిట్లాగా మళ్ళా ప్రారంభమయింది.

హమీదు సాయంత్రము 5 గం॥ల ప్రాంతములో చర్చిగేటు స్టేషనులోనుండి బయటికిరాగానే పేవ్ మెంటు మీద గొప్ప జనసమూహము కనిపించింది. అందులో చాలమంది గుమాస్తాలు, ఆఫీసులనుండి తమ ఊళ్ళకు పోయే బండ్ల నందుకొనేందుకు పోతున్నవారు వీరిలో కొంతమంది తప్పత్రాగిన ఇంగ్లీషు సిపాయి చుట్టూనిలుచుకొని యున్నారు. వాడు బండ బూతులు తిడుతున్నాడు. రండ్రా! గాడిదల్లారా! వచ్చిపోట్లాడరేం? ఇది ధోరణి.

అందరూ చూస్తూ నిలుచున్నారు. వాడికి బుద్ధి చెప్పగల సాహసం ఒక్కడికిలేదు. వాడు ఏదిక్కుకు తిరుముకొనివస్తే, ఆదిక్కు జనం విరగబారి పరుగెత్తుతోంది. ఇంతలో సాయంకాలపు పత్రికలతో నిలుచొనివున్న ఒక న్యూస్ పేపర్ కుర్రాడు వానికంట బడ్డాడు. మరుక్షణంలో ఎక్కడి పత్రిక లక్కడ చెల్లాచెదరుగ ఎగిరిపోయాయి. ఏడ్చుకొంటూ వాని చేరుకోడానికి వాడు పరుగెత్తాడు. అప్పటి కప్పుడే ఎండుఖర్జూరా లమ్ముకొనే వాని బుట్ట తలక్రిందులైంది. వాడి హంగామా అంతా జూస్తూ నిలుచున్న హమీదుకు, వాడువెళ్ళి త్రోవన పోతున్న ఒక ముసలవాడిని కొట్టేసరికి, మండుకొచ్చింది. జనాన్ని ఒత్తిగించుకొని ముందువెళ్ళి గద్దించాడు ముసలివాడిని వదలిపెట్టు! అని. ఆ స్వరంలో అధికారం నిండుకొనివుంది. భయంతో వణకిపోతున్న ముసలివాడిని వదలి సిపాయి హామీదువైపు తిరిగాడు. షర్టుచేతు లెగజెక్కుతూ అన్నా పోట్లాడాలనుందా?

సమాధానంగా హమీదు మాట్లాడలేదు. ఛెళ్ళుమని వాగిన దెబ్బతో సిపాయి ఎడమచెంప కందిపోయింది. హమీదు చెప్పుకోదగ్గ బలిశాలి ఏమికాదు. అయినా, మొక్కలాంటి సిపాయితో ఒంటరిగా తలపడేందుకు అతడు సిద్ధంగానే వున్నాడు. ఆ దెబ్బతో సిపాయి ఉధృతంగా తనమీద విరుచకపడతాడని హమీదు తెలుసుకొని చిత్రవిచిత్రమై విపాయి ప్రతీకారం అతడిని ఆశ్చర్యచకితుడిని చేసింది. కొట్టడానికి బదులు అతడు హమీదు మెడను చుట్టుకొని అభిమానముతో, అంతమందిలోనూ, ఆలింగనము చేసుకున్నాడు. ‘నీవు మిత్రుడివి’ నీవు భారతీయుడివికాదు; త్రాగుబోతుల్లో కొందరు అరిగిపోయిన గ్రామఫోను రికార్డుల్లాగా వదరిందే వదురుతూ వుంటారు. ఇరవై పర్యాయాలైన నీవు భారతీయుడివికాదు! నీవు భారతీయుడివి కావాడానికి వీల్లేదు! అని హమీదుకు చెప్పిన తరువాత సిపాయికి చప్పున ఒక ఆలోచన తట్టింది. ‘రా రా’ తమ్ముడూ! సారాయంగడికెడదమురా! ఇది విజయదినము విజయోత్సవాన్ని చేసుకొందమురారా! అన్నాడు.

హమీదు తప్పించుకో జూచాడుగాని సిపాయి వినిపించుకోలేదు. తుదకు నడివీధిలో రసాభాసమవుతుందన్న జంకుతో హమీదు అతని వెంటవెళ్లాడు. కైపుమాటలు క్రమంగా దూర దూరమై పోయాయి. వాళ్ళు ఎరోస్ బార్‌లో ప్రవేశించారు. నీవు నా మిత్రుడివి. నీవు భారతీయుడివి కాదు?

శ్రీనాథుని హరవిలాసము

by

క. నటరాజన్,

II U. C. III B

ఆంధ్రదేశమున వెలసి వెన్నుతికెక్కిన కవిపుంగవులలో శ్రీనాథు డొకడు. ఇతడు ఖండప్రజ్ఞావంతుడు. ఆంధ్రమూకములో నితని నెఱుగని వారుండరు, ఉండబోరు, ఉండకూడదుకూడ. ఆంధ్రుల ఔన్నత్యమును వెన్నుతికెక్కించిన వా డితడేనని వక్కాణించనగును. మన సోదరులైన తమిళ సమాజంలో కంబర్ అను కవిపుంగవుడు వర్ణన జేయుటందు మేటి యందురు. అతడొకపాట పాడవలయునన్న వెయ్యి బంగారు నాణెములివ్వవలయునట. అతనికంటె మేటియనిపించుకొనినవాడు మన శ్రీనాథుడు. ఇతడు రాజాశ్రయములకు బాల్పడినవాడు, భక్తుడు, ఆశుకవిత్వములో మేటి. అటువంటి శ్రీనాథుని గూర్చియు నతని రచయితములగు గ్రంథములను గూర్చియు నించుక పరిశీలింతము.

శ్రీనాథుడు ఆరువేలనియోగి బ్రాహ్మణుడు. శివభక్తుడు. పద్మపురాణమును నాంధ్రీకరించిన పద్మనాభకవి కితడు మనుమడు. ఇతడు తన చిన్ననాటి యందు శృంగారలోలుడని వెన్నుడి. కాని నిది యెంతవఱకు నిజమో నిర్ణయింపజాలకున్నాము. ఒక కవి శృంగారవర్ణన వ్రాయుటచేత నతడు స్త్రీలకు దాసుడని నిర్ణయింపరాదు. ఇతడు కొండవీటిరాజ్యమును పరిపాలించి వెన్నుతికెక్కిన పెదకోమటివేమభూపాలుని యాస్థానమున విద్యాశాఖాధ్యక్షుడుగా నుండెను. కొంతకాలమునకు పిదప నితడు కర్ణాట రాజ్యమును పాలించిన ప్రౌఢదేవరాయల యాస్థానమునకు జని యచ్చట విద్యాధికారిగా యుండిన గౌడడిండిమభట్టును వాదములో జయించి యతని కంచు ఢక్కాను పగులగొట్టెను.

ఇతడు మరుత్తరాట్చరిత్ర, శాలివాహన సప్తశతి, పండితారాధ్య చరిత్ర, నైషధము, భీమఖండము, కాశీఖండము, హరవిలాసము, శివరాత్రి మహాత్మ్యము మొదలగు గ్రంథములను మఱికొన్ని వీధినాటకములు పల్నాటి వీరగాథలు వ్రాసెను. ఇతడు శివభక్తుడగుటచే తనగ్రంథములలో శివునితలలగుఱించే వర్ణింపజొచ్చెను. ఇతడు మొట్టమొదట రాజుల యాశ్రయించు చుండినందువల్ల వారినిగుఱించియు, వారి రాణీవాసమును గుఱించియు వ్రాయుచుండెననియు, మఱియు నితడు తనయౌవన వయస్సునందు వేశ్యాలోలుడగుట వలనను, తన యవసాన కాలములో తన పాపముల మూటను త్రోసిపుచ్చుటకుగాను శివుని తలలనుగుఱించి గ్రంథములు వ్రాసెనని నొక వదంతియున్నది. కాని యిది ఎంతవఱకు నిజమో చెప్పజాలము. శ్రీనాథుడు శివుని తన వశము గావించుకొని యుండెను. అతడొకనాడు రాయలసీమలో ప్రయాణము చేయుచుండగా నతనికి దప్పిక కలిగినదట. కాని యా చుట్టుప్రక్కల నీళ్ళజాడయేలేదు. అప్పు డతడాగ్రహించి శివుని క్రిందివిధముగా దూషించెనట.

సిరిగలవానికి జెల్లును
వరుసగ బదియారు వేల వనితల నేలన్
దిరిపెమున కిద్దరాండ్రా
పరమేశా! గంగ విడువు పార్వతిచాలున్.

భావము:—లక్ష్మిని తన వశమున నుంచుకొనినవాడు (యనగా విష్ణుదేవుడు) పదునారువేల భార్యలను కలిగియుండుటకు నర్హుడు. కాని ఎల్లప్పుడును మమబిక్షాందేహి యని బిచ్చమెత్తుకొనువాడవైన నీవు రెండు భార్యలను కలిగియుండుట కనర్హుడవు. కావున పార్వతిని యుంచుకునిశిరముపైనుండు గంగమ్మను మాత్రమువిడిచిపెట్టుము.” ఈ పద్యము చెప్పిన పిదప నీరు ప్రవహించినదట. శ్రీనాథుడు తన దప్పికను దీర్చుకొని తన పయనమును సాగించెనట. పైదాని వలన శ్రీనాథుడెంతభక్తుడో మనకు తేటతెల్లమయినది.

శ్రీనాథుడు హరవిలాసమును తన యవసాన దశయందు వ్రాసెనని చెప్పుదురు. అప్పటికే నతడు శివునియందత్యనురాగ వంతుడైయుండెను. తన భక్తిప్రభావములను తన హరవిలాసమందు కుప్పలుపోసెను. ఈ హరవిలాసమందైదువిలాసములను చేర్కొనినాడు. వరుసక్రమముగా చిరుతొండనంబి చరిత్రము, గౌరీకల్యాణము, దారుకావన స్త్రీవ్రతభంగము, హాలాహల గ్రహణము, కిరాతార్జునీయ మనెడు నైదువిలాసము లం దిమిడించెను. పైయైదింటియందును కిరాతార్జునీయ ముత్తమోత్తమమని నుడువనగును.

ఒక వీరాగ్రేసరుడు దపస్సుచేయు విధమును శ్రీనాథుడు మిక్కిలిచక్కగా వర్ణించియున్నాడు. అర్జునుడు

వీరుడు. అతడు తపస్సుచేయుట మోక్షము కొఱకు గాదు. తన వైరివీరుల సతులు మంగళసూత్ర విహీనులయిన వారుగా జేయుటకే యతడు దపస్సుజేయుచుండెను. సమరాగ్రమున దనకు విజయము కలుగుటకు దపస్సు చేయుచున్నాడు. కావున ధనురస్త్రముల కేల దాల్చితి, శరద్విద్వ్యంబుల వీపునధరించియు దపస్సు చేయదొడగెనని వర్ణించెను. ఇందువల్ల శ్రీనాథుడు సమయ సందర్భములకు దగినట్లుగా వర్ణన జేయుటయందు మేటియని కండ్లకగుపడుచున్నది.

అర్జునుడు వీరాగ్రేసరుడు. కాని నతడిపుడుజయదుంధుభిని మ్రోగించుటకొఱకై దపస్సుచేయుచున్నాడు. అతని హృదయములో పౌరుషము, వీరరక్తపు నాళములున్నవి కాని నాతడు వాటిని యణచి ప్రసన్న హృదయుడై తపస్సమాధియందు నిమగ్నుడై యున్నాడు. శ్రీనాథుడతని తపశ్చర్యలగుఱించి వర్ణించుచు నతనిగుఱించి చెప్పునప్పుడు 'మలయశైల నితంబమండలమునందు, సర్పవేష్టిత చందనక్ష్మాజమట్లు' (భావము. మలయ పర్వత చరియలందుండు చందన వృక్షములను సర్పములు చుట్టుకొన్న రీతిగా వీరాగ్రేసరుడగు యర్జునుని శాంతము బంధించి యుండెను). ఇక్కడ కవియూహాపథము నద్భుతీయము. అర్జునుని శీలమును, యేకనిష్టత కవి మిక్కలి నేర్పుగా పేర్కొన్నాడు.

శ్రీనాథుడు తన శివభక్తిని యర్జునుని మూలముగా వెల్లడిచేయుచున్నాడు. అర్జునుడు శివునిగుఱించి పట్కాలములయందు దపస్సుచేసిన విధమును శ్రీనాథుడు తన యాఱు పద్యరాజములందు నిమిడ్చి యున్నాడు. శివుని కిరాలవేషమును కవి తననొక సీసపద్యములో వర్ణించి యున్నాడు. పాత్రపోషణలను శ్రీనాథుడతి చాతుర్యముగా నిర్వహించియున్నాడని చెప్పకయేయతని రచన చెప్పుచున్నది.

శ్రీనాథుడు సంస్కృతపదజాలములను దన గ్రంథములందు కుప్పలుపోసియున్నాడని చెప్పక తప్పదు. అతడు రక్షించిన భీమఖండము మేటి విద్వాంసులకే అయః పిండమువంటి దనగా మనకు వేరే చెప్పనక్కఱలేదు. ఇతడు మిక్కలి దీర్ఘములగు సంస్కృత సమాసములతో గూడిన పద్యము లనేకములు చేసియున్నాడు. ఇందుల కొక యుదాహరణ:

ఈ భద్రాకృతి యిమ్మహా
భుజయుగం బీ దీర్ఘ కోదండమీ
యా ఖేలత్వ మొకొండొకొండ
భువనైకాధ్యక్షతా హేతువీ
లాభం బాత్మఁ దలంచి
చేసెదొకో గోలాంగూల భల్లూకమ
త్తేభాకీర్ణ వనాంతరంబునఁ
దపం బేకాగ్ర భావంబునన్,

పై పద్యమున 'ఈ భద్రాకృతి' యనెడు పదమునకు పిదప మిగతయుండు పాదములన్నియు నొక సంస్కృత సమాసమే.

శ్రీనాథుడు సీసపద్యము వ్రాయుటలో అందెవేసిన చేయి. అతని సీసపద్యములకు ఎక్కడలేని సొంపు చేకూరుచున్నది. గగన గంగా స్రవంతియందు నావలో హాయిగా పరుండి దేవగానప్రముఖులగు తుంబుర నారదులు వీణవాయించుచుండగా రంభ,యూర్వసి మొదలగు నప్సరసలు తమ నాట్య కౌశలమును ప్రదర్శించుచున్నప్పుడు ఎంత యానందమయముగా నుండునో దానిని మించిన యానందమును శ్రీనాథుని సీసపద్యములు మనకు గలిగించుచుండును. ఇతని సీసపద్యములను జదువుచున్నప్పుడే మనలోనొక నూతన యుత్సాహమును గలిగించుచుండును. ఆ పద్యములో వర్ణించబడినవాటిని మనము మన కట్టెదుట జూచునట్లుగా నుండును. ఇందులకు హరవిలాసములో కిరాతార్జునీయ భాగములోనుండు ప్రతి సీసపద్యములను తార్కాణములుగా నెన్నవచ్చును. శివార్జునుల యుద్ధమందు శివుని మాయోపాయములవలన నర్జునుడు దివ్యాస్త్ర మంత్రములు మొదలగునవి జ్ఞప్తికిరాక పోగా పట్టువదలక తన గాండీవముతో శివుని దలపై వేయసాగెను. ఆ తాకుడుకు శివుడు పొందిన యాకారమును క్రింది సీసపద్యములో వర్ణించియున్నాడు.

సీ. కఱకు వెంద్రుకలలోఁ బఱచు మందాకిని
సుకుమారదేహంబు స్రుక్కఁబాఱె
వనతంస కుసుమ మాల్యంబైన శశిరేఖ
బ్రహ్మ కపాల రంధ్రమునఁ దూఱె
నెట్టి యంబుగ బిగ్గఁ జుట్టిన పెనుఁబాము
బిగయూడి నొసలిపై డిగ్గఁగ జాఱె
నలిక నేత్రముకంది యారాజ్యమీనమై
ఱెప్పల సందుల నిప్పులుమిసె

తే. నగజ భయమందఁ బ్రమథులు బెగడుగుడువ
నుపనిషత్తులు ఘోషింప నొక్క పెట్టు
కాలకంఠునిమౌళి శృంగాటకంబు
గాండివంబునఁ దాడింపఁ బాండవుండు.

భావము:—(అర్జునుని గాండీవ తాడనముచే) శివుని తలపైనుండు గంగమ్మ నలిగి నల్లేరయ్యెను, అర్ధచంద్రరేఖ శివుని కపాల రంధ్రమున దూఱెను, తలకు చుట్టియున్న పాము క్రిందికి జాఱిపోయెను, మూడవకన్ను కందిపోవుట

వలన నిప్పుల గ్రక్కుచుండెను. వీటినిజూచి పార్వతియు, ప్రమథగణములును భీతిల్లిరి. ఉపనిషత్తులు పెద్ద రొద జేసిరి.

శ్రీనాథుడు తన విరచితమగు హరవిలాసమందలి నిపుణతతో మెలంగియున్నాడని చెప్పక దప్పదు. తెనుఁగు వాఙ్మయమనెడు వనమందు గ్రంథరాజములనెడు పూలమొక్కలు నాటి సమాసము లనెడు ఎరువువేసి వర్ణనలనెడు నీరుపోసి సొంపుయనెడు పుష్పములను పుష్పింపజేసి ఇంపు యనెడు మకరందమును చదువరులనెడు తుమ్మెదలకు సంతోషము చేకూర్చినట్టి తోటమాలి మన శ్రీనాథుడు.

శ్రీనాథుడు తన యవసాన కాలమున చాల యిడుముల పాటుకు గురియయ్యెనని జెప్పుదురు. తన యవసాన దశ యందతడే తన పద్యమున పరిస్థితులను వర్ణించియున్నాడనియు తెలియుచున్నది. ఒకచోట తన సీసపద్యములో "కాశికా విశ్వేశు గలిసె వీరారెడ్డి" యని ప్రారంభించి "దివిజ కవివరుగుండియల్ దిగ్గురనగ, నరుగుచున్నాడు శ్రీనాథు డమరపురికి" యని నుడివి యున్నాడు. ఇందున నతడు తన యవసానకాలమునాటికి హీన పరిస్థితియందుండె యున్నాడని మనకవగత మగుచున్నది.

ఎక్కడజూచినను గాఢాంధకారము నలముకొని యున్నది. కొంతకాలమునకు బిదప సూర్యుడుదయించెను. క్రమముగా వృద్ధికెక్కుచున్నాడు. ఎంతకంతకు వృద్ధి జెందుచున్నాడో నంతకంతకు కాంతివంతమై యున్నాడు. గాఢాంధకారము నశించిపోయినది. ఉన్నట్లుండి సూర్యుడు క్రమముగా తన కిరణజాలముల మహిమను గోల్పోవుచున్నాడు. తిరిగి గాఢాంధకారము కొంచముకొంచముగా నలముకొనుచున్నది. సూర్యు డస్తమించెను. కాని మునుపటి గాఢాంధకారములేదు. నక్షత్రములు తమ కాంతిని కొంతవఱకు ప్రజ్వలింపజేసి గాఢాంధకారమును కొంతవఱకు రూపుమాపుచున్నవి. అదేవిధముగా ఆంధ్రుల వాఙ్మయ గాఢాంధకారములో ఉదయ సూర్యునివలె శ్రీనాథుడుదయించెను. సూర్యుని వలెనే వృద్ధిజెంది తన కవిరాజమును సూర్యకిరణములవలె ప్రజ్వలింపజేసెను. తుదకు సూర్యునివలెనే నస్తమించెను. అతని భౌతికదేహము ఆంధ్రులను వీడినను నతని గ్రంథరాజములు నక్షత్రములవలె యాంధ్రవాఙ్మయములోనుండు గాఢాంధకారమును రూపుమాపుచున్నవి. శ్రీనాథుని యవసానకాలము నింతవఱకు స్థిరముగా చరిత్రకారులు నయితము నిర్ణయింపజాలకున్నారు. ఆంధ్రజ్యోతి, ఆంధ్రమేటి, ఆంధ్రవాఙ్మయజోదుడు తన విధ్యాప్రభావమును భూలోకములో జూపి యతనికి సమాను లెవరును లేకపోగా తనకిక భూలోకములో యీడు లేదని శివుని యాస్థానమున దనకు సమానులున్నారని దెలిసి వారిని గూడ యోడించుటకై శివలోకమున కరిగెను.

నివాళి

వ్యాసభారత మెబ్భంగి వ్రాసితయ్య !
తెలుఁగుభాసకుఁ గీరితి తెచ్చితయ్య !
మహిత సత్కీర్తి వ్యాపించె మాన్యనీకు
వందన శతంబు నన్నయ్య ! అందుకొనుము.

తెలుఁగు శబ్దంపు విరులలోఁ దేనె లొలుకఁ
జవుల మెప్పించినావుగా కవులనెల్ల
తిక్కనార్యుఁడ ! లేడు నేఁ డొక్కఁడైన
నీకుఁ జాలిన సత్కవి నిక్కవముగ !

పూజనీయుఁడ ! మహనీయ ! పోతనార్య !
భక్తిభావము నీవెట్లు బడసితయ్య !
పూర్వజన్మనఁ జేసిన పుణ్యమేమొ !
భాగవతమును రచియించు భాగ్యమబ్బె.

సహజ పాండిత్య గరిమతోఁ జవులుగొల్పు
నమృత వర్షంబుఁ గురియించితౌర సుకవి !
జన్మ జన్మకుఁ గలుఁగదే జగమునందు
నిన్నుఁ బోలిన సత్కవి యెన్ని చూడ !

ఓయి కవిసార్వభౌమ ! నీ కొసఁగు దయ్య
భక్తిమీఱఁగ వేనవేల్ వందనములు
తెలుఁగుజాతికి వెలుఁగులు గలుఁగఁజేసి
చాటినాడవు దిశలెల్ల మేటియశము !

ప్రజ్ఞగల యట్టి కవులకుఁ బారిజాత
భూరుహంబనఁ జెల్లె నీ పుడమియందు
నాఁడు నేఁడును వాసనల్ వీడ కెపుడు
రాలుచున్నవి హంపిలో శ్రీలు దనర !

ఆంధ్రకవితా పితామహుఁ డల్లసాని
పెద్దనార్యుని యెలుగెత్తి పేరుకొందుఁ
ప్రవర వర్యుని సృష్టించె ప్రాభవముగ
సాటి గలవారె ! యెవ్వారు ! చరితయందు !

శిల్పియైనను దరమొకో చెక్కుటకును !
పెద్దనార్యుని సృష్టిచేఁ బెరిగినట్టి
యప్సరాంగనబోలు కన్యాలలామ
ధరణియందునఁ బూజ్యమీ సరణిఁజూడ !

ధాతకైనను దెలియునే తరచి చూడ
వింతసొంపుల దీపించి వేడ్కమీఱి
దివ్యతరముగ నొనరించెఁ గావ్యకన్య
పెద్దనార్యుని నుతియింతుఁ బ్రీతితోడ !

ముక్కు తిమ్మనఁ బూజింతు ముదముతోడ
నమరలోకానఁ గీర్తించె సమరమందుఁ
దెలుఁగుఁ గృష్ణుని శౌర్యంబు తేటపడఁగ
శచియు నింద్రుఁడు బెగడొంద సత్యయెదుట !

తిమ్మనార్యుని గవనంపుఁ గమ్మఁదనము
కలుగ జాలునె మఱియునే కవులకైన
సన్నుతాంగుల కోపంపు శయ్యలరసి
చూడఁజాలరు తిమ్మన్న చూచినట్లు

తెలుఁగు బాసను దలఁచిన జలదరించు
డెందమానంద భరితమై కందళించు !
నేనె ధన్యుఁడ ! బాసలో లీనమైతి
ఆరతులఁగొను మమ్మయో ఆంధ్రమాత !

టి. అరుణగిరి,
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